Please
handle this volume
with care.

The University of Connecticut
Libraries, Storrs

mus, stx MT 85.W413 1906
On the performance of Beethoven's
3 9153 00879137 0

Music
MT
85
W413
1906

MUSIC LIBRARY
UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

A KALMUS PUBLICATION 3.00

Felix WEINGARTNER

ON THE PERFORMANCE OF BEETHOVEN'S SYMPHONIES

EDWIN F. KALMUS
PUBLISHER OF MUSIC
NEW YORK, N.Y.

ON THE PERFORMANCE OF BEETHOVEN'S SYMPHONIES

BY

FELIX WEINGARTNER

TRANSLATED BY

JESSIE CROSLAND, M. A.

Music
MT
85
W413
1906

MUSIC LIBRARY
UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

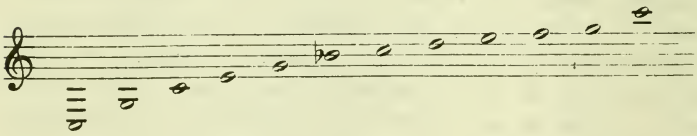
EDWIN F. KALMUS
PUBLISHER OF MUSIC
NEW YORK, N. Y.

INTRODUCTION.

The secret of the artistic rendering of musical compositions, and hence the secret of the conductor's art, lies in the style. The reproducing artist, in this case the conductor, must have absorbed into himself, so to speak, the peculiarity of each master and each masterpiece, and his rendering must be subordinate to this peculiarity even in the smallest details. As regards the time, the phrasing, the treatment of the sounds in the orchestra and even the technical manipulation, the conductor must assume a different personality according as he is conducting the *Eroica* or the *Pastorale*, *Tristan* or the *Meistersinger*, according as he is trying to reproduce Haydn or Beethoven, Berlioz or Wagner. I believe I am not going too far when I say that a conductor of genius unites in himself just as many personalities as he reproduces masterpieces.

One of the essential conditions of the style of an execution must be *clearness*, and this is the quality which will occupy us here with regard to Beethoven's Symphonies. This is precisely the point in which these greatest of all orchestral compositions offer the greatest difficulty, for even a perfectly correct rendering does not always make the intentions of the master as clear as they become by the reading of the score, or even by the playing of the pianoforte extracts. Indeed it must be confessed that many passages awaken a feeling of confusion rather than of pleasure. And yet we should be renouncing at once all idea of a true re-

production if we passed these problems by, and took refuge behind the mere correctness of our rendering. Wagner, in his valuable work "On the Execution of Beethoven's Ninth Symphony" (Zum Vortrag der neunten Symphonie Beethoven's), to which I shall often have occasion to refer, says: — "Just as we should never leave a difficult passage in a philosopher until we clearly understand it — as otherwise, on reading further with increasing carelessness, we end by misunderstanding the teacher altogether — so we should never glide over a single note in a symphony such as this of Beethovens without having a clear consciousness of what it means." He also points out that Beethoven's intentions were far in advance of the means at his disposal, and that he devoted his chief attention to the management of horns and trumpets, which, in his day, included only the natural scale



and one or two more or less questionable stopped notes. With his penetrating mind and fine understanding, Wagner also felt and frankly admitted "that after the period of his deafness had begun, Beethoven's mental conception of the orchestra grew fainter in proportion as the dynamic conditions of the orchestra became less familiar to him; and these conditions lost their distinctness just when they were becoming most indispensable, namely, at a time when his conceptions needed a constantly changing manipulation of the orchestra"

A conscientious study of Beethoven's orchestral works shews us, in fact, that the horns and trumpets often come to a stand-still simply because it was impossible to obtain a suitable sound for a given chord on the instruments of

that time, and that for the same reason they often break off the melodial design entrusted to them, and either proceed merely with harmonic notes, or pause altogether. We see that these instruments are often obliged to make dangerous and apparently aimless leaps because they could follow the progress of the musical representation in no other way. Finally we see that sometimes the most important part becomes quite inaudible, because it is entrusted to instruments which are drowned by others with a louder sound playing a much less important part.

It is true that this state of things may be improved by instrumental changes; but unless those changes are conducted with the utmost prudence and good taste, there is great danger lest the most important thing of all, Beethoven's own peculiar style, may suffer; for, in spite of the indisputable imperfections mentioned above, Beethoven's handling of the orchestra is so entirely peculiar to himself, that the greatest caution is necessary if it is to be in any way interfered with.

The present work has undertaken the task, among other things, of marking as definitely as possible the limit within which such interference is artistically justifiable. Since the later years of Bülow's activity, in which he fell more and more a prey to unwholesome sensation, all kinds of distortions as regards time and phrasing have unfortunately become the fashion in the rendering of Beethoven's works. We have also — though not through any fault of Bülow's, for his perceptions were too fine for this — witnessed instrumental encroachments which do violence to Beethoven's spirit. It is well known that I have not only avoided such distortions when conducting myself, but have waged war against them in speech and in writing. And I have no hesitation now in condemning as inexcusable frivolity the addition of instruments which Beethoven never employed, and the inclusion of trombones in passages for which no trombones were prescribed. Beethoven's works were written at a time

prior to the reform of brass instruments through the introduction of valves, which has been in many respects beneficial. And I believe I am not mistaken in feeling in his manner of writing an anticipatory longing for this reform. But on the other hand it must not be forgotten that, at any rate with respect to the horns and natural instruments, a far richer and more varied application was possible than that which Beethoven gave to them. We can learn this from a glance at the scores of his contemporary, Weber, the greatest master of horn-writing. We are justified therefore in sometimes helping to render some of Beethoven's intentions clearer by the application of our more extensive means, but on no account are we justified in a re-instrumentation of his works according to the principles of the modern orchestra.

Since I have conducted in the concert hall, I have honestly endeavoured to seize and to reproduce faithfully the style of Beethoven's works. Numerous recitals which I have conducted have given me constantly recurring opportunities of working at this ambitious task, of perfecting myself in it, of quickening my appreciation, and of striving with all my might to come nearer to my ideal, viz., to reproduce faithfully in my interpretation the characteristic features of Beethoven's orchestral work, while at the same time combining them with the utmost clearness. The following proposals have the advantage of being based throughout, not on theoretical considerations, but on practical and, in many cases, oft-repeated experience.

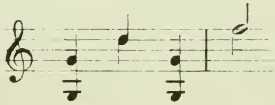
I tried first of all to animate the execution by means of careful notation, and endeavoured to render obscure passages clearer by this means, without altering the instrumentation. By careful notation I made the more important parts more prominent and put the less important parts more in the background; not with the idea of producing arbitrary shades of expression, but simply to preserve the unbroken melodic

progress of the symphony, a clear understanding of which is the only safeguard against obscurity in execution. In many cases where I had originally thought an instrumental alteration to be indispensable, I found to my joy that a carefully executed notation not only amply met my own requirements, but also corresponded much more to Beethoven's intention than the alteration contemplated.

Passages do occur, however, where notation alone would not suffice, and in such cases I was obliged to have recourse to instrumental interference. This book, in which everyone of these cases is examined and justified in detail, is sufficient proof of the careful consideration with which I proceeded in the matter.

Such alterations are of different kinds. In some cases I made the second voice of a wood-wind instrument, which had just come to a pause, resume in unison with the first voice in order to strengthen it. In several symphonies I not only doubled the number of the wood-wind instruments for a strong string-quartett — this other conductors had done before me — but also marked with the utmost care every passage in each individual part where this doubling was to come in and where it was to stop. This is treated in detail in the introductory remarks to the *Eroica*, and taken up later in connexion with each particular symphony.

Other alterations are necessary in those passages in which both horns or both trumpets are playing in octaves, but where Beethoven has been obliged through lack of a natural note to allow the second voice to make a disproportionate leap. Wagner, as he tells us himself, used "generally" to recommend his second wind-players, in such passages as the following:



to take the lower octave and play thus:

But this "generally" goes too far, for it is just these intervals which are often so characteristic; and just as a great master can often turn to advantage the very imperfection of the means at his disposal, so here this striking use of natural notes often corresponds exactly to the peculiarities of Beethoven's style, and any attempt to improve it would only have the opposite effect. I have therefore examined each of these cases singly, and have only ventured on an alteration, i. e. a transposition into the lower octave, where Beethoven's action is evidently due to the limited compass of the instruments of his time.

Much less numerous than these modest modifications, are those passages in which I have made actual additions, and have inserted harmonic notes in the pauses of brass-instruments, or slightly changed the course of the melody in these parts. I have only done this where there can be absolutely no doubt that Beethoven would have written it in the same way, had not the above-mentioned imperfection of these instruments compelled him to do violence to his conceptions; and he would certainly thank us for these alterations were he in the land of the living.

Real innovations, with the assistance, of course, of the instruments prescribed, I have undertaken partly in accordance with the proposals made by Wagner, and partly on my own responsibility; they only occur in the very rare cases in which there was absolutely no other means of obtaining the effect which Beethoven wished to produce. I invite a disinterested examination, of the cases which I have attempted to expound thoroughly in the present work, and, if necessary, a practical comparison in which these passages could

be tried, first as they stand in the original, and then in the altered form which I have suggested. I may mention here that whenever I have had the passages executed in their altered form, I have never been reproached with it — indeed no one has perceived the alteration — but that on the contrary, surprise has often been expressed that, in my rendering, so much has become clear which had never been so before.

I have thought it necessary to revise very carefully the metronome-marks. The metronome is an instrument which, as Berlioz says, is only meant to guard us against gross misapprehensions. Moreover every composer will admit that one's view as to the time of a composition of one's own, often alters considerably as soon as the creation of one's fantasy is handed over to the reality of execution. Maelzel's invention only came into use after Beethoven had already become hard of hearing. What dependence could be placed then on the metronome marking of his works when he was no longer judge of its accuracy? An attempt to play Beethoven's symphonies according to the metronome-marks will prove how unreliable they often are. I would point out emphatically, however, that my directions in this matter can only be of an approximate nature, for an artistic conception of the time is not so firmly established that it can be ruled by numbers with absolute certainty.

In the numbering of pages and bars I have followed the complete edition of Breitkopf and Härtel.

And now, if anyone wishes to draw profit from my work, I would ask him, not simply to glance through it and single out what perhaps specially appeals to him, but to go carefully through the scores of Beethoven's symphonies with the help of my directions, at least once, and to note these directions down in the scores with the utmost care. By this means only will he obtain an idea of what I wish to say to him and some understanding of my conception of these

works. And if anyone finds then that I have gone too much into detail, that I have delayed longer than necessary over points of minor importance and that I have repeatedly referred to things which any intelligent musician could find out for himself, let him remember, first, that in art even the most insignificant things are important, if they serve for the completion of the whole; secondly, that I am writing not only for the elder masters of the conductor's art who have already endeavoured to master Beethoven's style in their own way, but even more for the younger conductors, for the coming generation, who — partly through having been spoilt by the much more easy-going modern scores where everything "tells", and so feeling as uncomfortable in the presence of Beethoven's more reserved orchestra as they would before a sphinx propounding insoluble riddles, and partly through the exaggerated imitation of Bülow's style of conducting which is still more or less in vogue — imagine that they must find salvation in trifles, instead of allowing themselves to be guided by the genius of beauty and truth. I have therefore, in addition to the above-mentioned hints, always explained my own manner of interpretation wherever it seemed to me that it might be of use, and in so far as it was possible for me to do so in words.

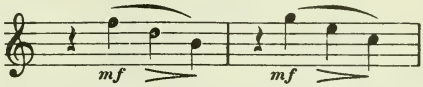
The most minute observance of all my directions, however, cannot possibly ensure a perfect execution if the spirit of the artist is wanting, for this alone can give Beethoven's symphonies a living form. My task then is to provide, not an apodeictic book of instructions for rising conductors, but a loving guide by which they may avoid the rocks and dangers which beset the true conductor's path, and which will lead them in a sure way where they can advance alone in safety.

It is with this object in view that I offer this book to the public.

Munich, July 1906.

Felix Weingartner.

Page 3, bars 5 and 6. First flute and first bassoon are important parts for the melody and, whilst the rest of the orchestra remains *p*, must be rendered distinctly audible, thus:



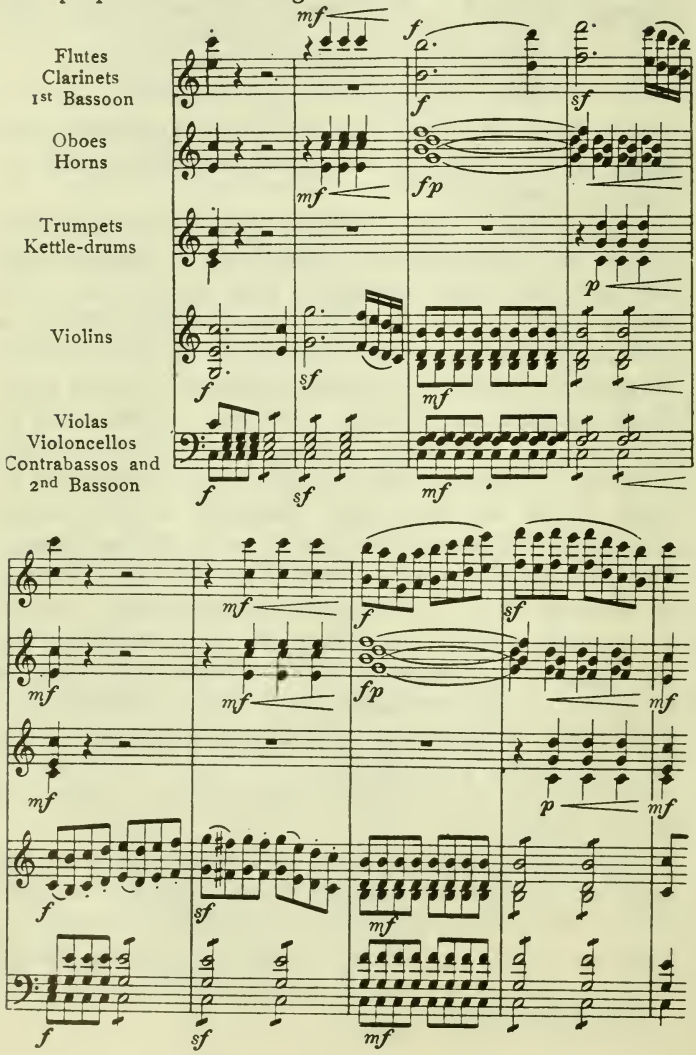
The horns, in spite of the unison with the bassoon which begins in bar 2, must be considered as harmony parts and therefore remain *p*.

Page 4, bar 6. The 4 demi-semi-quavers in the string-quartett are generally played as grace-notes, which is wrong; they must each have exactly the value of a quaver. They receive their true melodic importance when the *allegro con brio* which immediately follows is played in such a way that the value of a half-bar corresponds precisely to that of a quaver in the preceding *adagio molto*. It is true that this does not agree with the metronome marking, but it gives more character to the principal theme than if this is played at full speed at the very beginning. The speed should gradually increase, until full speed is reached at the *ff*, page 5, bar 6. We must emphasize the fact that both here and in all similar observations, we are concerned with fluctuations, not with any dislocation of the time of the piece. An intentionally slow beginning of the Allegro would be just as displeasing, as the gentle, preparatory holding-back in the first bars which allows the chief part of the Introduction gradually to unfold itself, is pleasing and effectual.

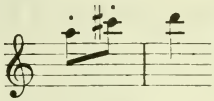
Page 4, last bar and page 5, bars 2 and 4. Every *sf* to be executed as *sfp*.

Page 5, bars 8—16. There is a danger here lest the imitations of the violin-passages by the flutes, the clarinets and the first bassoon should be drowned by the horns, the trumpets and the kettle-drums, or even by the string-quartett if this is numerous, so that the audience only hears emphatic

brassnotes and constantly recurring string-chords. I therefore propose the following notation:

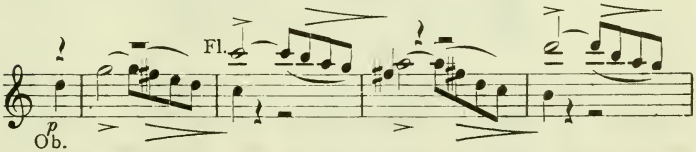


The stringed instruments still remain *mf* in the 17th bar and are joined by the wood-wind instruments in the passage



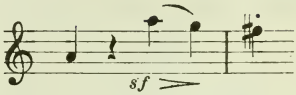
likewise in *mf*, thus rendering possible the *crescendo* prescribed to last during the next 3 bars. If on the other hand the whole passage reproduced in our last example but one be played *ff* as prescribed, the emphasis must either be suddenly lessened so as to enable us to produce a *crescendo*, or else the *crescendo* must be sacrificed altogether. The directions given above however not only render the bars in question clearer, but they also deliver us from the dilemma just mentioned.

Page 6, bars 10—13. To obtain a graceful rendering of this passage the following nuances are recommended, but it must be remembered that the > are to be executed in such a way as to enliven the passage in a pleasing and gentle manner; the slightest forcing of the notes would be detrimental.

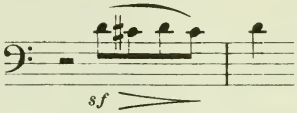


What we have just said in regard to the > may be applied also to the *sf* in the four following bars. They are *sf* in *piano* not in *forte*, a difference which must always be carefully observed and equally carefully carried out. In the orchestral parts it is advisable to allow them to be followed by a short >, so that for the flutes and clarinets the passage will be as follows:

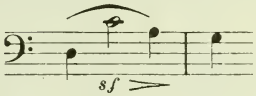
for the stringquartett:



for the first bassoon:

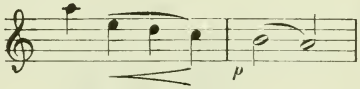


and thereupon for violas, violoncellos and contrabassos:



Page 6, bars 18 and 19, and page 7, bars 1 and 2. Directions for the parts containing the melody, violins, first flute and first oboe, the same as for page 6, bars 10—13.

Page 7, bars 5 and 6. I recommend the following notation for all parts:



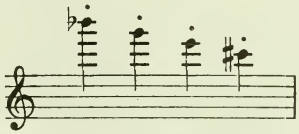
not however a strong *crescendo* with a startling "*p* subito", but a gentle intensifying of the sound followed by a return to the *p* which reigns in the whole of the preceding passage.

Page 7, bar 15. With this bar begins one of the most characteristic episodes of this symphony. The wonderful bass-passages, the original modulations, the speaking phrases of oboe and bassoon give us a foretaste of Beethoven's later works. In order to give the expression its full right here, I believe I am justified in placing a *poco meno mosso* at the beginning of the bar in question. Then in the 4th bar of page 8 begins a gradual increase of speed which lasts for three bars and finally reaches the original *allegro* (tempo I) in the 7th bar of the same page.

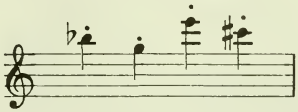
The marking . . . . for the violins and violas given in the first two bars only, holds good for the whole passage as far as the *crescendo*, at which point a more vigorous bowing might be introduced.

Page 8, bar 12. All parts to be provided with an < leading up to the coming *ff*.

Page 8, bar 16. The modern make of the instrument allows us to write

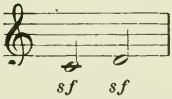


for the flute in this passage, instead of



Beethoven never ventured to write anything for the flute above the high *A*, and this, as we shall see presently, often led to curiously abnormal treatment of the melody.

Page 8, last bar. The unnatural leap in the parts of the second horn and the second trumpet is simply due to the fact that the lower *D* was wanting in the instruments of that time. In this and in similar passages, which will be mentioned in their place, we may therefore make the correction



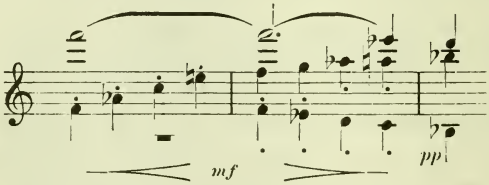
The second horn too in the following bars might take the lower *D* instead of the higher one until the repetition mark is reached.

I should recommend the repetition of the first part in this movement in which, as the first subject is no longer preceded by an introduction, there is now no reason for holding back the time. The repetition might therefore be

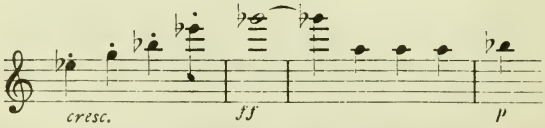
begun at full *allegro tempo* for which 𝅗𝅥 = 112 is a fairly correct metronome mark.

Page 10, bar 7. All parts to be provided with a < leading up to the following *f*.

Bars 4—7 of this page form a period of four beats, to which the passage of four beats immediately following corresponds. Although this second period is only a transposition of the first, it needs a different mode of execution, as it concludes *p* instead of *f* and leads to major instead of minor. I have therefore introduced the following graduation in all parts for bars 10, 11 and 12 of this page. The second horn plays the lower *F* during these bars, a note which did not exist in the natural instruments.



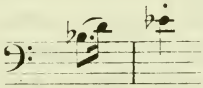
Page 10, bars 13—17. The first flute is the part which carries the melody in this passage. It is quite sufficient in itself during the *crescendo* in the 13th and 14th bars, but after the 15th bar it may easily begin to seem weak as the string-quartett has already become fairly strong and in the 16th bar has reached *ff*. It is therefore advisable for both flutes to play the passage



in unison. The oboes should not make the *crescendo* on *E♭ G* too emphatic.

Page 10, bar 18. Wagner, with special reference to Beethoven's compositions, has already pointed out the importance of a *p* following immediately upon an *f* without any intermediate *diminuendo.* I would again repeat this here, and would add that the sudden change should take place without any separation to break the rhythm before the *p*, i. e. without any so-called "air-pause". At the same time I would declare that I consider the introduction of these "air-pauses" into classical masterpieces, and hence in Beethoven's symphonies also, as one of the most horrible examples of bad taste in the modern manner of conducting. In spite of the artistic freedom of execution, the great sequence of the time must never be broken. This is one of the very first demands which I make on every conductor, and he will educate himself to it with all his strength unless he wishes to be a mere strainer after effect. I quite admit that this sudden introduction of a *p* belongs to those difficulties of a good execution which can only be conquered by a careful training of the orchestra.

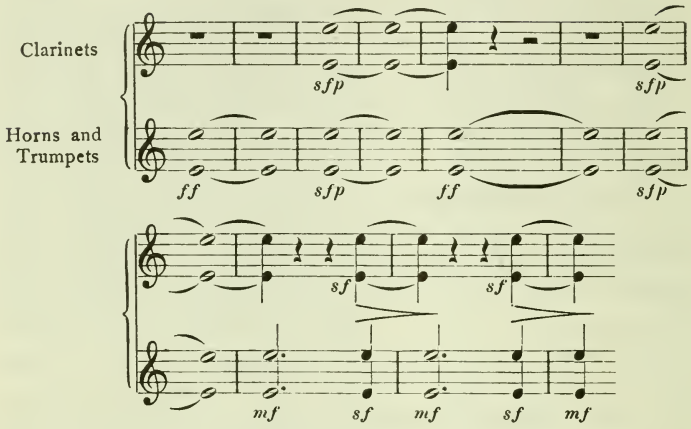
Page 11, bar 5. Even the best orchestras tend to get too fast after this bar. This must be carefully avoided. The little rhythms



scattered over the different parts like spots of light, must form a whole with perfect precision like the links of a chain, whilst all players must maintain during 15 bars a light *piano* undisturbed by any gradation. Then the short *crescendo* in the 3rd bar of page 12 can be executed with a so much greater degree of energy.

Page 12, bars 4—11. If the different *E's* in the oboes, trumpets and clarinets are played *ff* throughout, the melodic phrases of the flutes, oboes and bassoons cannot possibly

obtain their true value. This however can be effected by the following phrasing:



Page 13. Here the principal theme is introduced for the first time in its full splendour. It is therefore advisable, whilst maintaining the energetic expression, to modify the time rather in the broader direction, and to prepare for this modification by an almost imperceptible slackening of the time in the four *crescendo* bars preceding the *ff*. In the following gradual *crescendo* which begins in the 14th bar of this page, an opportunity presents itself of gently quickening the speed again so that with the first bar of page 14 the original time is established once more. But the conductor should see that the violins execute the short semi-quaver figures with gradually increasing strength and are not already playing *f* where *crescendo* stands.

Page 13, bars 7—10. Second horn and second trumpet can play the lower *D* here. Not so in the 14th and 15th bars of this page however, because the lower *D* of the second horn would hinder the progress of the bass entrusted to the second bassoon. The following low *E* of the horns, in spite of the analogous progress of the second bassoon, has no influence

on the bass-leading, as this is executed here by the violoncellos and contrabassos.

Page 14, bar 8. In spite of the fact that the flute and clarinet come in gently on the fourth crotchet, I believe a ≻ in the string-quartett is justifiable, leading up to the *p* in the following bar.

Page 14, bars 9—19 and page 15, bars 1—5. What was said above for page 6, bars 10—19 and page 7, bars 1—6 holds good here with suitable adaptation to the altered instrumentation.

Page 15, bar 14. *Poco meno mosso* (as before).

Page 16, bars 3—5. Quicken a little (as before).

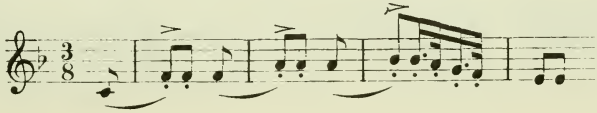
Page 16, bar 6. Tempo I (as before).

Page 16, bar 11. ≺ in all parts (as before).

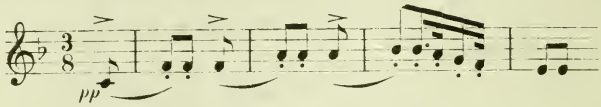
Page 16, bars 16 and 17. An attempt to treat this passage for the horns and trumpets in the same way as the corresponding passage on page 8 would be unsuccessful. The high *A* and the high *F* both stood at the writer's disposal. Moreover a comparison of the different instrumentation of the two passages shows clearly that Beethoven saved the brass-instrument for the emphatic introduction of the dominant followed by the tonic. This one example is quite characteristic, and should serve as a warning to those who think that instrumental alterations will be helpful everywhere because in some places, as we shall see, they are indispensable.

Page 19. I propose ♪ = 104 as metronome mark, instead of ♪ = 120.

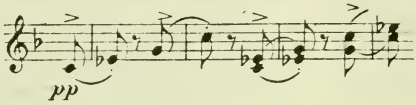
The principal theme here easily falls a prey to the following trivial manner of execution:



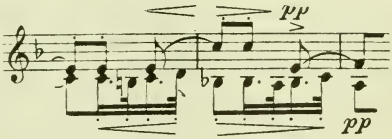
I therefore recommend, in whatever part the theme occurs, to give as fine an accent as possible to the up-beat; this can only be represented as follows:



The same holds good for several other passages in this movement, as for example the beginning of the second part:

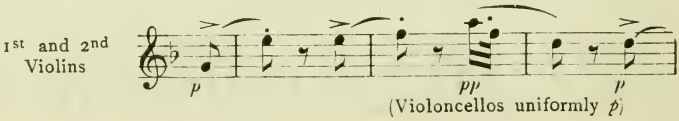


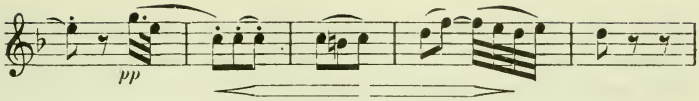
Page 19, bars 11 and 12. For second violins, violas and violoncello the following notation will serve to animate the execution:



Page 19, bar 16. For the sake of clearness I have changed the *crescendo* which lasts for 9 bars and has to be very gradually increased, to a "*poco cresc.*" in this bar, and have placed a "*più cresc.*" in bar 22.

Page 20, bars 4—11. The following notation is to be recommended in a very skilful performance, in order to enliven the execution:





(this cresc. and dim. everywhere,
except in the Horns which remain *p*)

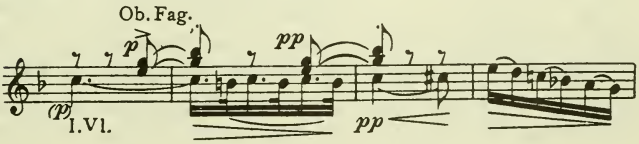
From the up-beat in bar 11 to bar 15 the second violins, first flute and first oboe may play "*poco espressivo*", whilst the first violins give their descending semi-quaver passage *pp*.

Page 20, last bar. Oboes and bassoons begin to play *forte* at the *C* and do not wait for the *G*, which is a correction that I was once surprised to find. The same holds with reference to the *F* and *C* for all blowers on page 25, bar 20.

Page 21, bar 11. In this bar a *diminuendo* can be introduced, then the four following bars may be played slightly more *piano* than the three bars which precede the *diminuendo*, thus forming a kind of softly dying echo. At the third quaver of the 15th bar we return to the normal *p* prescribed, which closes the first part so gracefully.

The direction to repeat should not be observed.

From about the 3rd bar of page 22 a slight quickening of the time will naturally occur until the original tempo of the principal theme is reached by about the last bar of this page through a series of gradations. For the 10th to the 13th bar of page 23 I have adopted the following manner of execution:



but I always warned the first violins against a sentimental mode of expression in the last two bars. If I supported the execution of the short oboe- and bassoon-phrases by

means of a slight *ritenuto*, I allowed the original time to come in already in the two bars in question and did not wait for the return of the principal theme.

The figurations accompanying the return, which begin in the violoncellos at bar 14, page 23, cannot be performed too tenderly and gracefully. I have therefore inserted a *pp* also in the 6th bar of page 24 for the second bassoon and also for the violas, violoncellos and contrabassos.

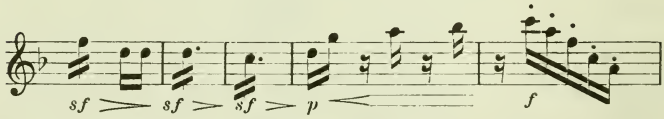
Page 24, bar 10. Here too only *poco cresc.* at first, and *più cresc.* not before bar 15.

Page 25, bars 1—12. See what has been said for page 20, bars 4—15.

Page 26, bars 9—13. Same as for page 21, bars 11—15.

Page 26, bars 15 and 16. The little solo for the first oboe to be played with expression and a fairly marked *crescendo*, but with no diminution of the speed.

Page 27, bars 5—9. In order to ensure the melodic domination to the wood-wind in this passage, marked *f* throughout, it is advisable, should the quartett be in full force, to adopt the same notation as I give here for the first violin:



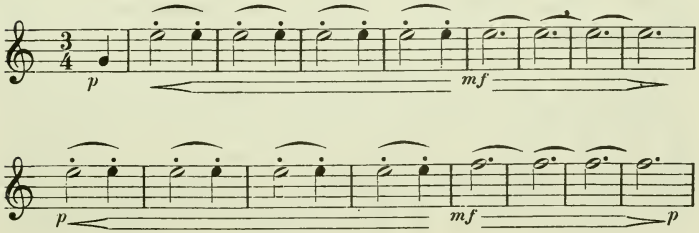
Page 27, bars 15—19. This repetition of the preceding 4 bars is played *pp* in contrast to the preceding *p*. The *pp* begins in the flute at bar 17, in the oboes at bar 15 on the third quaver, in the clarinets and bassoons at bar 17, in the horns at bar 15, in the first violins at bar 16, in the second and tenor violins at bar 15 on the first demi-semiquaver, in the violoncellos and basses at bar 15 on the third quaver. In bar 19 the horns resume the customary *p* on the third quaver, whereupon the *pp* prescribed by

Beethoven in the 21st bar has a particularly fine effect, especially when accompanied by a slight diminution in the speed. The *f* which immediately follows must however bring back the original time.

Such observations as these are intended to serve merely as hints, not as directions. It would be better not to observe them at all than to follow them unintelligently with exaggerated care.

Page 28, bars 16 and 17. For the sake of the melodic structure, I had the *C D* flat (up-beat and first crotchet) in the first and second violins played *p*, or at most *mf*, at all events in distinct contrast to the *f* which is introduced again on the second crotchet of the 17th bar. It seems to me that this must have been Beethoven's design, as otherwise he would have had no reason for prescribing *f* again at this second crotchet. The modulation into *G* flat major introduced in this bar is one of the numerous striking new features of Beethoven which already distinguish this first symphony. The *ff* at the entrance of this *G* flat minor (bar 19) must be played by all instruments concerned with special emphasis.

Page 30, Trio. For the first 16 bars of this Trio I have adopted the following notation. The first time the wood-wind and horns play as follows:



and the violins also, similarly in *p*. At the repetition however, these 16 bars as well as the following ones until the repetition mark *pp*, should be played without the < *mf* > which I have added. The violins then of course also play *pp*, that is, more softly than the first time. The *sf* in the 16th bar of page 81, which in the first playing only represents an accent in *p*, is rendered scarcely noticeable in the repetition.

I would deprecate here a too frequent use of these echo-effects such as I have introduced here and also once or twice in the Andante of this symphony. They easily give an impression of affectation, especially in compositions of a serious character. They do not seem to me misplaced in this cheerful work, which was evidently written under the influence of Haydn's style. But in the later symphonies we shall scarcely meet them again.

Page 31. The passage beginning at the double bar should not be begun too quietly, in order to render possible the *diminuendo* which shortly follows.

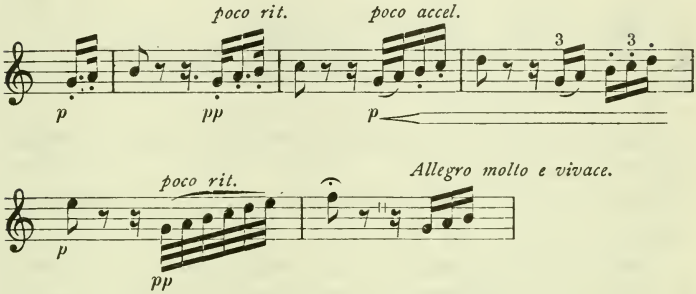
Page 32, bars 9 and 10. I would warn against an exaggeration of the < >, which has a grotesque effect.

The first part of the main section is so short that I should recommend a repetition of it even after the Trio, in order to avoid the impression of a too hasty flitting past, which seems to me unavoidable if it is only played once. This proceeding forms an exception to be allowed in this symphony only, and which should never be adopted in any other symphony, whether of Beethoven or any other master.

———

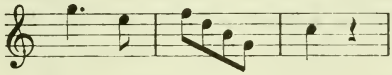
Page 33, bars 1—6. The first *fermata* on the *G* is maintained for a considerable length of time and then taken off, so that there is a short pause before the entry of the first violins. The following passage was apparently executed already by Bülow in the character of an improvisatory

Introduction. I do not know how this was done as I never heard this symphony conducted by Bülow. I have supplemented Beethoven's directions in the following way:



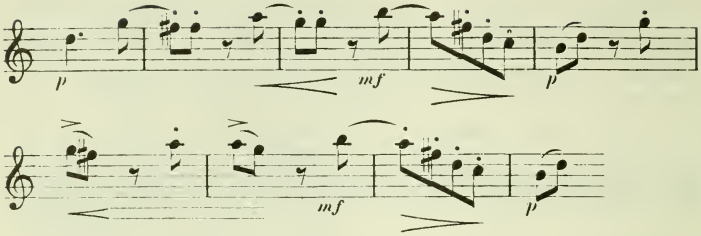
In the *Allegro molto e vivace* I adopt the metronome mark ♩ = 138 instead of 𝅗𝅥 = 88, by which means excitement is avoided.

Page 34, bars 18—20. The short phrase in the first flute, first clarinet and first bassoon



is not sufficiently in evidence if the trumpets, kettledrums and oboes play *f* as prescribed. It would be contrary to the whole character of the passage, however, to weaken this *f*, and yet it is most important that the merry, almost comic figure of the wood-wind should be distinctly heard. I have therefore allowed the 2nd flute, 2nd clarinet and 2nd bassoon to accompany the first parts in unison and all six instruments to blow *ff*, so that by this means the desired effect is obtained.

Page 35, bars 17—21 and page 36, bars 1—3. The first and second violins may play this graceful and spirited theme with the following gradation:

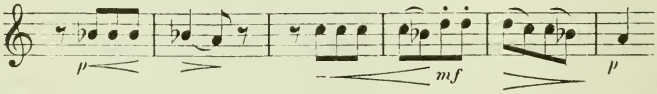


Page 36, bar 25. Second horn and second trumpet take the lower *D*.

Page 37. The first part of this movement should be repeated.

Page 37, last bar and page 38, first bar. Attention should be called to the difference between the *pp* of these bars as a noticeable weakening of the preceding *p*, also to the fact that the violins ought on no account to prepare by means of an < the *ff* which is introduced quite suddenly in the second bar of page 38. In order however to render these fine and yet strong differentiations absolutely distinct, it is of the utmost importance to avoid a too great hastening of the time, which is a point against which I would warn here expressly, in the interest of the charming gracefulness of this whole movement.

Page 38, bars 11—15. For the first violins the following mode of execution may be recommended:

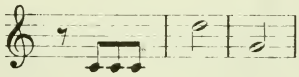


The following passage, with its attractive alternation of *legato* and *staccato* runs, only produces its proper effect when it is faithfully executed *sempre p* without the slightest attempt at a *crescendo*. But then the *crescendo* should come in at the 10th bar of page 39 as prescribed with all the more force.

Page 40, bars 13—16. It is of great importance that the *p* in the wood-wind should make its entry here suddenly.

If we prepare for it by a *diminuendo* in the first two bars the whole effect is spoilt, although that is easier for careless players. In order to avoid this error, I have written *ff* in the first bar for flutes, clarinets and bassoons, and have added a *subito* to the *p* in the third bar. To my surprise, not only once but several times, the compliment has been paid me, that I had really "made" something quite special out of this passage. I have never understood what there was "special" in faithfully carrying out an instruction, and still less have I been able to understand how any other mode of execution than the one described could have been adopted in this passage. This fine stroke, that the *ff* of the whole orchestra has a sort of echo for two bars more in the wood-wind instruments and then gives way suddenly to the *p* of the returning principal theme, is so absolutely characteristic of Beethoven that it cannot possibly be misunderstood.

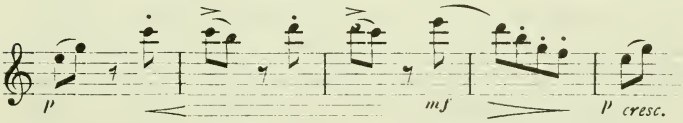
Page 41, bars 18—23. Although it is a temptation here for the second trumpet and second horn to take the lower *D*, I would decidedly dissuade from it. Especially in conjunction with the first bar of the next page, I find the leaps



too characteristic to justify any weakening process.

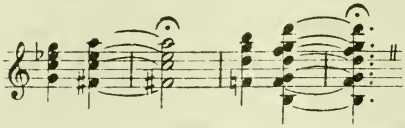
Page 42, bars 4—11. See page 35, bar 17 to page 36, bar 3.

The following four bars will then of course also be played



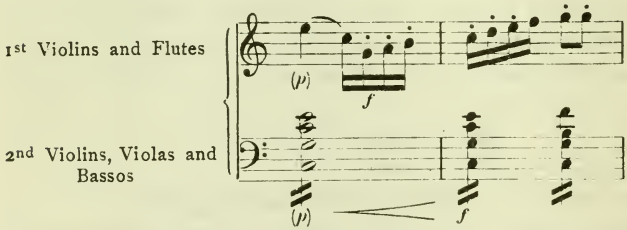
and possibly, in accordance with the melodic character, with even more decided emphasis than the eight preceding ones.

Page 43, bars 23 and 24; page 44, bars 1 and 2. The series of chords



represents a closed melodic and harmonic complex; hence the second *fermata* should be taken off, but not the first, which should also be held on for a shorter time in order to avoid an unsuitably strong interruption.

Page 44, bar 11 This entry of the *f* on the last but one note of the theme, which thereby receives a sudden and quite inexplicable jerk, almost makes me believe in a slip of the author's; I think therefore that I may venture on the following alteration in the notation which I feel to be in keeping with Beethoven's intention.



Page 45, bars 19 and 21. It should be specially mentioned that both the *sf*'s in the oboes and horns are here only "accents in *p*" and should therefore be very delicately executed. The wind players concerned must remember that the bars 18—21 generally are a *piano*-repetition of the preceding identical *forte*-passage. It is just these two *sf*'s which so easily mislead into playing these four bars also loud again.

SECOND SYMPHONY.

The second symphony stands in need of fewer hints as to execution than the first, and the alterations here, with the exception of one or two passages, are of a less important nature. It is so simple and the orchestral colouring is so bright and vivid that an animated mode of execution seems to come almost of itself. Joyous youth, cheerful fervour and unbroken strength seem to constitute the foundations of its being. To approach it in a spirit of pale reflection is to spoil it at once.

Page 3, bar 1. The *fermata* must not be removed, nor any pause be inserted after it. We can gather this from a comparison of the 1st bar with the 5th, in which the same melody proceeds unbrokenly. The first crotchet must be sustained for a considerable length of time, then the conductor should pass straight on to the second without a pause. This is immediately split up into two quaver-beats, the whole orchestra holds on the first quaver as dotted crotchets are prescribed, and the parts in which a pause occurs do not cease until the conductor gives the second quaver; then the oboes and bassoons continue their theme starting straight away from its first note, the *D* of the *fermata*.

The metronome mark does not agree with the direction *adagio molto*, so I have adopted ♪ = 72.

Page 4, bar 3. It is not advisable here to change the high *F* of the second horn into the low one. In the next bar the low *G* was at Beethoven's disposal and yet he has not used it, so evidently there must have been some reason for it. Perhaps he wished to give a certain sharpness of sound to the *F* and *G*, and considered that the unison of the deeper octave, where it could be obtained, would have weakened it. Nor does the entry of the second part in the horns in bar 5, page 5, seem to justify an alteration of the unison

in the preceding bar. Wherever it can be clearly seen that Beethoven would have written the lower notes had they been at his disposal, and that he only obeyed necessity in writing otherwise, the correction may safely be made. But in all other cases this transposition should be avoided, and the thoughtful musician will have no difficulty in recognising such cases if he will only take the trouble to educate his artistic taste for Beethoven's style.

Page 5, bar 2. The *sf* in the oboes seems rather weak in relation to the naturally much more powerful *sforzato* which precedes and follows in the horns. I have already heard the proposal to strengthen the oboes here by means of the clarinets. This is unnecessary, however, when we observe that the whole passage bears a *piano* character, in accordance with which the horns must produce their notes very gently; then the naturally rather high-sounding oboes will obtain their full value.

Page 6, bars 2—4. A *poco espressivo* should be added in the melodic passage for the tenor violins and violoncellos. During the second and third crotchets of the last of these three bars these instruments should play slightly *diminuendo*, and should continue their figuration in the fifth bar of this page *p*, leaving the sustaining of the melody now entirely to the violins.

Page 7. Allegro con brio. As metronome mark I recommend ♩ = 92 instead of ♩ = 100.

Page 9, bar 10. This is another of those sudden *pianos* so characteristic of Beethoven. They should on no account be either overlooked or prepared for by a *diminuendo*, nor should they be in any way facilitated by means of a so-called "breathing-pause". I shall in future not call attention to each individual case as it occurs.

Page 12, bars 7—12. Here we have evidently not got to do with a *sforzato in piano*. The notes marked *sf* must be given shortly and sharply, in contrast to the others which are to be played *p*.

Page 13. In this movement I think it is better not to repeat the first part.

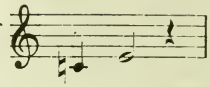
Page 14, bar 3 to page 15, bar 1. The quaver-passages in the wood-wind stand in strong opposition to those of the stringed-instruments. That is apparent to the eye but not to the ear in the present notation. If this passage is played *ff* throughout as prescribed, the wood-wind is almost inaudible. The short semi-quaver passages also, which are played by one flute, one oboe and one bassoon

are too weak in comparison with those of the first violins. This passage then is one of the few where a radical change cannot be held to be impious; on the contrary, in my opinion it is urgently demanded by a pious veneration for the great work of the great master. Wagner hits the nail on the head when, in reference to a similar radical change in the 9th symphony which we shall mention later, he writes: "In deciding such questions, we have to make up our minds whether we prefer listening to a piece of music such as this for some time without obtaining a clear idea of what the composer wished to express, or seeking to do it justice by means of some judicious expedient". In order therefore to render Beethoven's intention as clear for the ear as it is for the eye, I propose the following alterations.

The second flute may play in unison with the first from the fifth bar on page 14 to the end of the passage in question. The low notes of this part in bars 6—9 are of no value as regards sound compared with the strong string-chords and the other wood-wind parts, which, as we shall see, are also correspondingly strengthened. The low notes may therefore be sacrificed without hesitation to a more powerful treble.

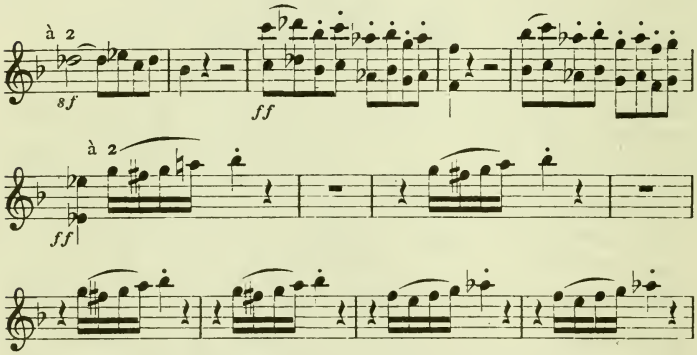
In the 9th bar of page 14 the second oboe plays

instead of

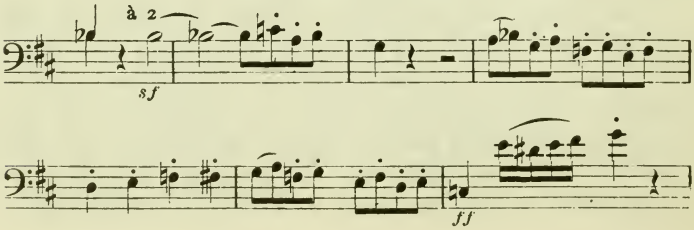


and then blows in unison with the first to the end of the passage.

The following part may be inserted from the 4th bar of page 14 onwards for the clarinets, where a rest is prescribed for them in the original:



The sustained notes of the second bassoon-part in bars 6, 8 and 9 are of no importance in so far as the same notes are given by the horns or violoncellos separately or by both together. From the third bar of page 14 the part of the bassoon can be played as follows:



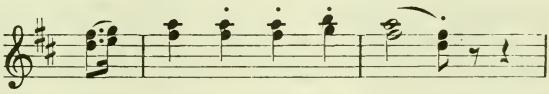
Then the second bassoon can play in unison with the first to the end of the passage.

In the 8th and 9th bars of page 14 the second horn blows the lower *F*. In addition to this, every semibreve in the horns and trumpets throughout the passage should be marked *sfp* instead of *sf*. In the 9th bar, in which also a specially strong accent is needed for these instruments, the *ff* should be changed into *ff* >.

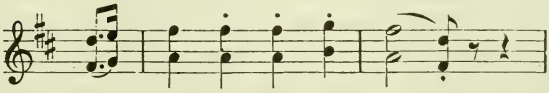
If, with these alterations and additions, the wood-wind does not even yet acquire sufficient strength — this depends on its position, on the number of the stringed instruments, on the acoustic properties of the hall and so on — the violins also may play *sfp* in bars 6 and 8 of page 14 and then set in with renewed strength in each next bar respectively.

Page 16, bars 8—16. In this passage even the best orchestra tends to hurry and to allow the *crescendo* to make its entry too soon. This should be avoided, as it quite destroys the charm of this sweet passage.

Page 20, bars 5—7. Here we should expect



instead of



but as changes in the theme when it is repeated are characteristic of Beethoven we dare not make any alteration in the text.

Page 22, bars 8—13. See what has been said for page 12, bars 7—12.

Page 23, bar 17 and page 24, bar 4. The instruction given for the second violins and violas, as well as for the oboe and first bassoon in the second of the two bars quoted,

should be carefully observed, viz. that the up-beat (the four semi-quavers) should be played *ff* and that the *p* should not make its entry until the first crotchet which follows. These notes, which are so important for the theme, are often inaudible, because the players generally prolong the *p* of the immediately preceding passage over the up-beat notes. If in spite of the *ff* they are still not sufficiently in evidence, a weakening of the other instruments in the second half of the bars in question at the conductor's discretion might be advisable.

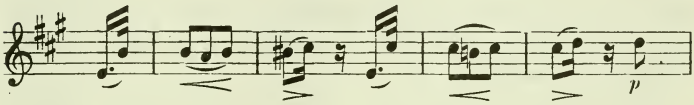
Page 24, bar 15. I recommend that the trumpets should make their entry here *mf* and play *crescendo* until the *ff* of the following bar.

Page 24, last bar and following ones. The use of open trumpet-notes often introduces an ugly-sounding, noisy "blare" into the classical symphonies, and this is specially the case with Beethoven. It is therefore advisable not always to allow these instruments to play with their full force even in the *forte* passages, but to reserve this for the points where the climax is reached. Skilful blowers will feel where such gradations in the *forte* can be made. Those who have not got sufficiently fine feeling will have to be guided by the conductor. It would take me too far if I were to point out each individual passage where such treatment might be required; I will therefore merely indicate one or two cases which will serve as examples. Thus, from the 20th bar of page 24 onwards the distinctive feature is the splendid contrast between the violin flights and the bass-figures. I should therefore let the trumpets, and also the kettle-drums, though these with slightly diminished strength, play *mf* from the above-mentioned bar onwards. In the 4th bar of page 25 the very natural accent prescribed should be given, and thereupon the instruments in question should resume their *mf*, with a slight *crescendo* in bars 6 and 7 so as to be able to play the final fanfare in all its splendour. A suitable treatment of the loudest instruments, such as I have just

described, will often present these longer *forte*-passages in an extremely favorable light, whereas a continuous, uniform *ff* in those parts which are so strong already by nature, often merely produces a most unartistic noise.

Page 26. As metronome mark I have adopted ♪ = 84 instead of ♪ = 92.

Page 26, bars 17—20. The string-quartett might phrase carefully as follows:

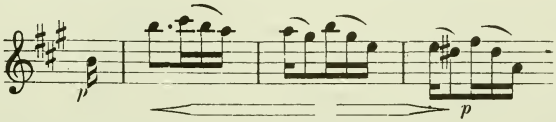


Page 27, bars 2—5. The clarinets and bassoons should phrase this passage in the same way, whilst the strings and horns play quite *pp*.

Page 27, bars 18 and 19. The second horn plays the lower *F* from the up-beat onwards.

Page 27, bar 22. The conductor should use his own judgment as to whether this *pp* is not better played by the first horn only, in which case the second would make its entry at the *ff* in the following bar.

Page 28, bars 2—4. The first violins might phrase this passage in a gently animating way as follows:



whereas during the following demi-semi-quaver variation a very uniform *p* must be maintained.

Page 30, bars 6—8. First clarinet and first bassoon should be somewhat prominent; they might be marked *mf*. In the 3rd bar a *diminuendo* begins, and lasts till the first crotchet

of the next bar, which must be played *p*. The same holds for the analogous passage later on, viz. the three last bars of page 38.

Page 31, bars 11—15. This beautiful passage will bear a very slight, scarcely noticeable diminution in the speed; then the *crescendo* in the two following bars leads to the resumption of the original time at *f*. The same holds for the similar passage page 32, bars 2—9. In the first bar of page 32, the *E* minor chord in the flutes, oboes, bassoons, horns, violas, violoncellos and bassos should be furnished with a staccato-sign and played short, in order to avoid the clashing of the *G* with the immediately following *G*-sharp in the second violins.

Page 32, bar 12 to page 33, bar 2. In order to bring the other parts more into prominence, the second violins and violas should play the constantly recurring *C* with slightly diminished force (*mf*). The full *ff* does not come in again in these parts until the 3rd bar of page 33.

Page 34, bars 2—5. The preceding *crescendo*, with its melodic and harmonic gradation which lasts through eleven bars, together with the energetic rendering of the *ff* (six bars before) will naturally have caused a quickening of the time, which in these bars can be brought back gently to the normal time of the theme by means of a *poco ritenuto*.

Page 35, bars 2—5 and bars 10—13. See page 26, bars 17—20 and page 27, bars 2—5.

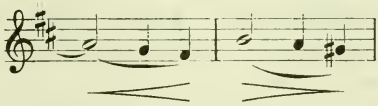
Page 36, bars 19—21. See page 28, bars 2—4.

Page 43. It is advisable to play the Trio rather more quietly than the main section; this is advantageous to the graceful theme, and also to the characteristic middle-part (*F*-sharp major on the string quartett). Any hastening o the whole movement should be carefully avoided.

Page 45. I adopt 𝅗𝅥 = 132 as metronome mark instead of 𝅗𝅥 = 152.

Page 45, bars 12—18. Should the first flute, the first oboe and the first bassoon not be considered penetrating enough here, they may be strengthened by the second instruments playing in unison. In any case I should recommend a slight weakening of the sound in the horns and trumpets after the *f* and the *sf*, unless the players concerned have a true enough perception to do it on their own initiative. The full *f* enters again at the last crotchet of the last bar. The same holds good for page 54, bars 2—8.

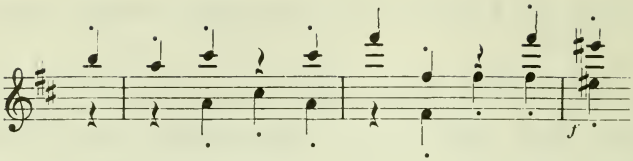
Page 46, bars 8—11. Violoncellos, second violins and violas should play *espressivo dolce*; clarinets and bassoons should do likewise in bars 14—17 whilst the string-quartett accompanies them *pp*. In the 12th and 13th bars I have adopted for the whole string-quartett the phrasing which I give in the following quotation for the first violin:



All this is done with a view to obtaining a dignified animation in the piece, not an unartistic affectation. From bar 14 to the first crotchet of bar 18 the first horn alone will probably suffice.

Page 51, bars 7, 9, 13 and 15. First flute and first oboe may be strengthened by the second parts playing in unison in so far as the acoustic conditions seem to demand it.

Page 51, bar 18. In order not to drown the wood-wind it is advisable here, especially when the string-quartett is at its full strength, to begin only *poco crescendo*, and not to introduce the full *crescendo* until the second bar of page 52. Then the flutes and oboes may be doubled by means of the second parts, as follows:



Page 52, bars 12—14. As the flute and the oboe cannot be doubled here on account of the characteristic entry of the second parts a little later on, it is of the utmost importance to introduce a diminution of sound every time after the *ff* and *sf* in the semibreves, and to play *ffp* and *sfp*. The same holds for the horns and trumpets in bars 18 and 19. The full *ff* should not make its entry before the 4th bar of page 53.

Page 54, bar 16 to page 55, bar 3. See page 46, bars 8—17.

Page 56, bars 14—17. A gloomy minor tone suddenly disturbs the exuberant gaiety of this symphony like the presage of some awful fate. I have applied the *pp* of the deep horns, trumpets and kettle-drums, which give such a wonderful sound, to the whole orchestra, and then allowed these four bars to be played distinctly more softly than the preceding major passage. By this means the following variations in force which occur in the passage up to the joyful *f* in bar 5 of page 57, produce a greater effect. The *sf* in the 4th bar should barely be observed. The violins start from *pp* on the following *crescendo*, which should be most delicately executed. The *p* in the quartett-parts had also better be omitted.

Page 58, bar 20 to page 59, bar 4. In order to make a stand against the stormy entry of the string, it may be necessary to strengthen the first flute and the first oboe by the second instruments from the up-beat notes onward. Then, from the introduction of the horns and trumpets (page 59, bar 2) the second bassoon also can play the

two bars starting from *B*, instead of making a pause. The system of doubling the wood-wind in large orchestras for some of Beethoven's symphonies will soon be discussed more in detail.

Page 60. Both *fermatas* may be taken off and then brought in again after short pauses; the same holds for the *fermata* on page 63.

Page 61, bar 7. We have here a *pp* preceded by a >— which lasts for four bars. As however the part which precedes this >— is also marked *pp*, evidently the lightest sound which the orchestra can possibly obtain is designed for the passage which follows this mark. It is specially important for the six bars in which the string-quartett is playing alone (page 61, bars 11—16) to produce a feeling of breathless expectation, which is then happily relieved by the magnificent entry of the second-chords in bar 17.

Page 63. In the eight bars which follow the *fermata*, the time should be held back in a tender, I might almost say "furtive", manner; then at the entry of *ff* on page 64 (bar 5 with the up-beat) normal time can be resumed again and maintained to the end.

THIRD SYMPHONY.

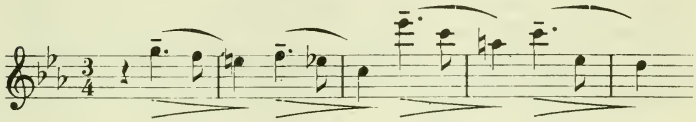
For the third, fifth, seventh and ninth symphonies, and also for some parts of the pastoral-symphony, it is advisable for the wood-wind to be doubled (i. e. four flutes, four oboes, four clarinets and four bassoons), if the string-quartett is at its full strength. It is not so much with the object of strengthening it that this may be done, but rather for the sake of clearness, as I hope I have made plain in the previous cases where I have recommended a doubling of the wood-wind. It is therefore not sufficient simply to tell the ripieno players to accompany in the *forte*-passages — a very primitive proceeding which often does more harm than good — but

the places where the double strength will be beneficial must be very carefully and tastefully chosen out and accurately noted. Moreover, as we shall see, the wood-wind should not all be strengthened simultaneously; it may easily happen that one or two parts, sometimes even a second part alone, needs the doubling. The most practical method of procedure is the following. At the beginning of the passages a *D* (double) may be written where the doubling is to begin and an *S* (single) where it is to stop. The supplementary player can take his stand at the reading desk of the chief player (in the first or second part) and must then be given the strictest directions to play only what comes between a *D* and an *S* — not a note more. In a small orchestra there is of course no object in doubling, as the wood-wind would be rendered quite out of proportion to the string-quartett. My recommendations on this head refer only to large orchestras with some 16 first violins and 8 contrabassos.

Page 3. The metronome mark $\underset{\circ}{\downarrow} = 60$ produces such a quick time that many passages, *e. g.* the violin-figures on page 12, cannot possibly be clearly brought out. In fact, if this time were uniformly observed, the whole movement would acquire a hasty, even trivial character which is quite contrary to its nature. I have therefore adopted the metronome mark $\underset{\circ}{\downarrow} = 54$ or thereabouts, by which I do not mean to say that many parts must not be played even more calmly still. I would also observe that this notation by no means involves the instruction to conduct this bar in whole bars (*i. e.* one beat for each bar) throughout. This manner of conducting would be quite right for many passages, but there are others in which the beating of the three crotchets, or at any rate the marking of the first and third, is necessary. The melodic expression and the spirited rhythm will be the best guides in this case.

Page 5, bar 8. Second horn and second trumpet take the lower *D*.

Page 5, bars 8—17. Here, and wherever the melody is similarly broken up into short phrases on different instruments, the dotted notes of each phrase should be carefully held on, the quaver should not be played too short, nor the last note too loud, in fact it should be slightly dying away and therefore weaker than the two preceding ones. This might be shown in writing as follows:



where the signs — must not be confused with the *sf*'s which are prescribed in the 9th and 10th bars of the passage quoted, and which must be executed in these bars only. A very slight modification of the time, just enough to prevent the melody from seeming hurried, is justifiable here, but this must give the impression of being a result of the feeling, not of being done intentionally. If anyone does not feel capable of doing this, he had better not vary the time at all.

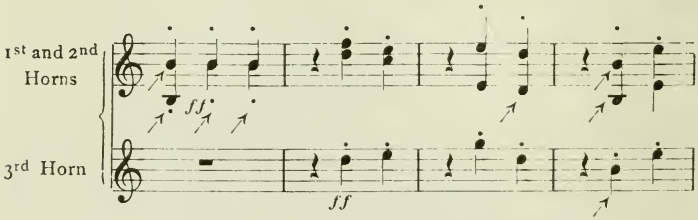
The conductor must decide whether it is better to let the first horn play alone in bars 10—16. In any case the second horn might take the lower *D* in bars 18 and 19, as well as in bars 22 and 23 of this page.

Page 7, bars 2—7. Second horn and second trumpet should take the lower *D*. I should advise also that in the 4th bar of this page all the wind instruments begin *p* and play *crescendo* to *ff* during this bar and the following. The natural expression will probably have carried the string-instruments away and they will be playing *ff* before this is prescribed in the score. The above treatment of the wind-instruments, however, will obtain the increase of dynamic expression intended by the author, without causing an obstruction of the sound, which would have quite the wrong effect.

Page 7, bars 8 and following. A skilful conductor will be able to hold back the time at the entry of the secondary theme to just the extent that the execution of the *portamento* demands, without interrupting the course of the piece. This slowing-down of the time might perhaps slightly increase from the last bar but two of page 7 onwards, so that the *pp* in the second and following bars of page 8 can be played at a comparatively quiet speed, by which means the exciting effect is increased. The entry of the quaver-movement and the *crescendo* then lead back quite naturally to the principal theme.

Page 9, bar 5. The *sf*'s in the preceding bars naturally cause a slight weakening of the three notes which immediately follow them. In this bar therefore a powerful *crescendo* is desirable, to meet the sharp *ff* of the following shocks.

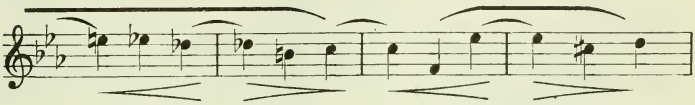
Page 9, bars 6—9. It is evident that here it is only due to the imperfection of the instruments at his disposal, that Beethoven was hindered from making use of the full power of the horns; I have therefore taken upon myself to complete the horn-parts in these bars by the addition of the notes designated by arrows in the following passage:



I did not think it advisable to make a similar addition in the trumpets also, as this would destroy the gradation of effect obtained in the analogous passage on page 28 (bars 2 and following), where the trumpets blow in unison throughout. I should recommend however that in this passage the trumpets and kettle-drums only play *mf*, as an *ff* in these in-

struments, which only come into play for a few chords, would lessen the value of the orchestral shocks which were evidently intended to be uniformly strong. The following *sforzato* strokes might then be executed at full *ff*.

Page 9, bars 19 and 20 and page 10, bars 1 and 2. For the first violins and the first flute I recommend the following mode of execution

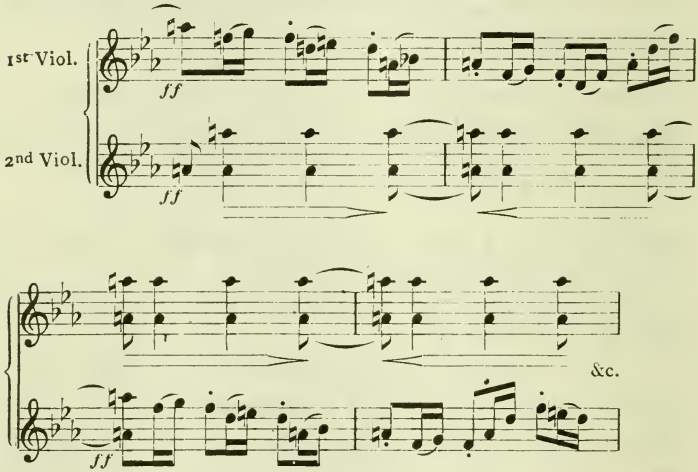


with a view to a gently graduated preparation for the coming strong *crescendo* (Page 10, bars 3—5).

Page 10, bars 5 und 6. Second horn and second trumpet take the lower *D*.

In this movement I think it is desirable to omit the repetition of the first part and consequently the ⌈1⌉. The effect of the wonderful development and of the unusually long Coda is thereby enhanced, because the hearer's receptive power remains more unimpaired than if he has to experience the first part over again. It always seems to me too that the transition of the ⌈1⌉ is rather conventional compared with the rest of the movement. The continuous *pp* at the ⌈2⌉, which must on no account be disturbed by sentimental variations of the sighing order, must only be increased to a moderate *crescendo* and *sf* in the 5th and 6th bars of page 11. If the conductor finds it necessary to introduce a slight moderation of the time at the beginning of the ⌈2⌉, he must not omit to revert to the normal tempo in the 7th bar of page 11. For the execution of the melody scattered over different instruments in bars 7—18 of page 11 and bar 10 of page 14 to bar 7 of page 15, see what has been said for page 5, bars 8—17.

Page 12, bars 4—11 and page 13, bars 2—9. To facilitate a clear rendering of the figuration, which is endangered less by the wind-players than by the powerful octaves of the violins, I have adopted the following notation for the violins in these passages:

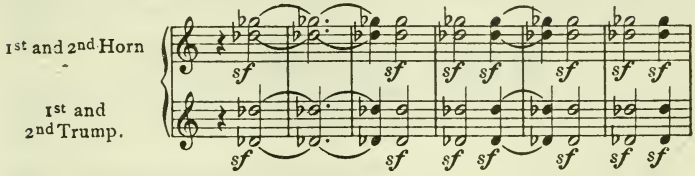


I need not mention that the bassos and violas should give the principal theme with as much force as possible.

Page 15, bar 15 and following. From here to the end of the 8th bar on page 17 the wood-wind can play doubled; this is very advantageous for the imitative interpolations and also for the following powerful *tutti*-passage.

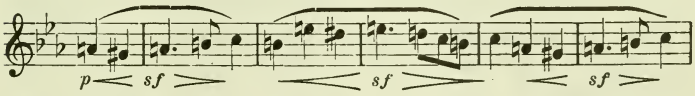
Page 16, bars 2—13. The enormous weight of this passage leads us to suppose that the pausing of the brass-instruments in some bars is merely due to the fact that the suitable notes for certain chords were not at Beethoven's disposal. (He evidently very much disliked the dull sound of the stopped-notes in the natural horns, as he has obstinately persisted in using them as seldom as possible). To begin with, the second trumpet here should take the lower *D*.

Then in bars 8—13, I have replaced the rests in the horns and the trumpets by the following parts:



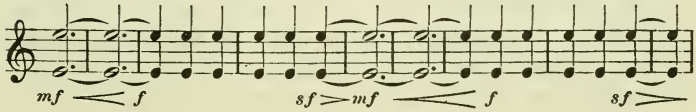
The kettle-drum passage in the next bar must then follow very powerfully and emphatically.

Page 17, bar 13 to page 18, bar 5. From the fact that all accents in the *E*-minor passage are marked *sfp*, whereas the same accents in the following analogous *A*-minor passage are marked *sf*, we can conclude that the second passage has to be played with a somewhat more intensified expression than the first, so that it is not simply a transposed repetition, but is destined also to form a transition to the energetic period beginning at bar 8 of page 18. A more distinct rendering of the *sf* than of the *sfp* will also justify us in placing a short *crescendo* before, and a short *diminuendo* after the marks in question,

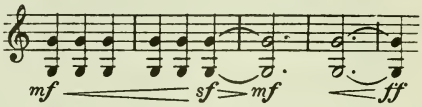


both of which must be animated and full of feeling, but not affected or exaggerated. The 6th bar of page 18 may remain *p*, then the following *crecsendo* comes in with all the more effect.

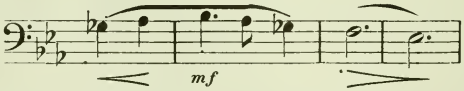
Page 18, bars 12—17. I have introduced the following notation for the trumpets:



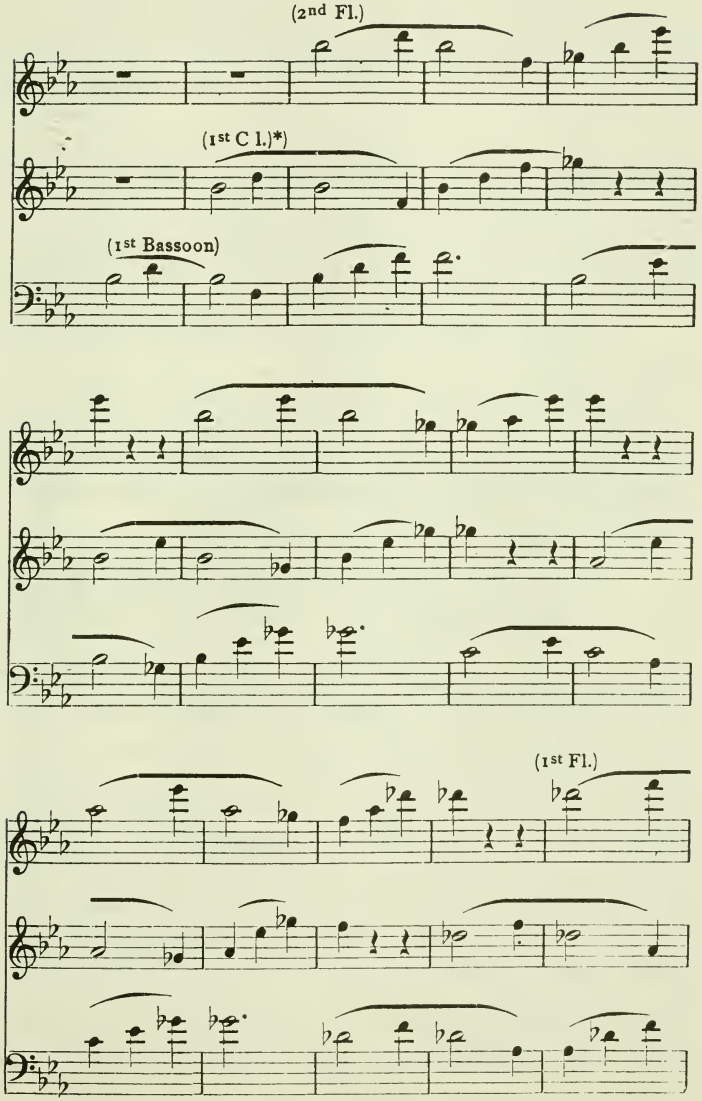
In accordance with this, the trumpets and kettle-drums in bars 3—6 of page 19 may gradate as follows:

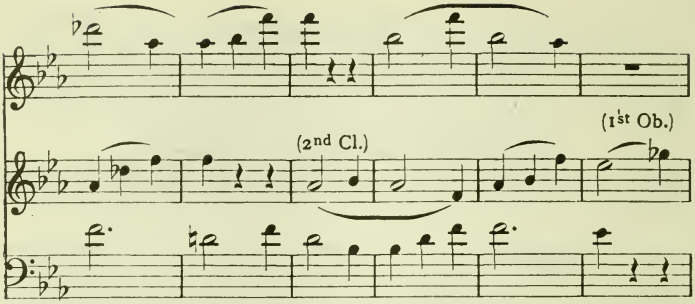


Page 19, bars 17—20. When the preceding melodic passage of the wood-wind has been executed with great expressiveness, it seems to me that these four bars ought to be played a gentle *p*, without the < and >. Then, with the corresponding change of the *sf* in the whole quartett, the following four bars may be graduated throughout, as in the following quotation (for the bassos).



Page 20, bar 4 to page 21, bar 2. Here the wood-wind begins a wonderful imitative passage, which forms a splendid contrast to the ever-more-boldly rising bassos. The parts are not all of equal importance. At the beginning, for example, I think the second flute has to come into greater prominence than the first, because it has to imitate the bassoon and the clarinet with the same notes, that is to say, melodically as well as rhythmically. I therefore recommend that first bassoon, first clarinet and second flute be doubled. From bar 8 of page 20 the first flute should play double, and the second single; from bar 21 the second clarinet should be double, and the first single again. All the other instruments should play single. If no doubled wood-wind is to be had, the conductor must let the parts marked double be rather more in evidence. We then get the following melodic scheme, which is not only distinct and simple for the eye, but renders the whole passage particularly luminous:


(2nd Fl.)
(1st C l.)*)
(1st Bassoon)
(1st Fl.)



*) The clarinets have been transposed back again here for the sake of greater clearness.

From the last bar but one on page 20 (the last bar of the above quotation) only the first oboe plays doubled, the rest (starting from the next bar) single. From bar 3 of page 21 onward during the *ff*, all instruments play doubled; then at the *p* in the 11th bar all become single again.

Page 22, bars 5 and 6. This extraordinary passage has been much discussed and even corrected. Wagner thought to improve it by changing the *A* flat of the second violin into *G*, but he only made it worse. This strange proceeding has never been imitated as far as I know. I have also heard the view expressed, that a high *B*-horn was meant here and that Beethoven simply forgot to notify the change of pitch. In the six-bar-rest however, which is all that would have been at the disposal of the second horn, this change of pitch would have been absolutely impossible on the natural horns of that day, where crooks had too be taken off and inserted.. We see too in the same passage that Beethoven gives the first horn 41 bars to change from the *E* flat to the *F* pitch, and no less than 89 bars to get back into the *E* flat pitch again. There is no doubt that we have to do here with an inspired anticipation of the leading-key. I have made no change myself, and I hope that in future no-one will feel called upon to explain away this bold inspiration.

Page 24, bars 5—14. See page 5, bars 8—17.

Page 26, bars 1 and 2. See page 7, bars 3 and 4. (The kettle-drum might give its *B piano*.)

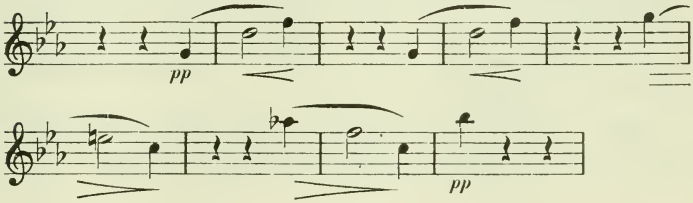
Page 26, bar 5 and following. See page 7, bar 8 and following.

Page 27, bar 11. First flute takes the high *B* on the second crotchet, instead of the low one, which evidently could not be obtained on the old-fashioned flutes. We shall often have occasion to notice that Beethoven prefers introducing strange changes into the melody to writing this note, which is now at the disposal of every flute-player.

Page 28, bar 1. See page 9, bar 5.

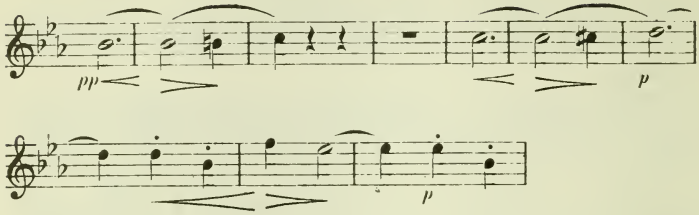
Page 28, bars 15—18. See page 9, bar 19 to page 10, bar 2.

Page 29, last bar to page 30, bar 8. I have graduated the very important part of the first oboe as follows:



Page 30, last bar to page 31, bar 6. In striking contrast to the very rare use which Beethoven generally makes of the stopped notes, this passage contains no less than seven such notes in the part of the third horn. Evidently Beethoven had a skilful player at his command. There was less danger however in this passage of any harm being done by the questionable notes, because the violoncello and the first bassoon were playing at the same time. This passage proves, however, that Beethoven did not abstain from such notes on principle, but on purely technical grounds. No objection can be raised therefore to a moderate adjustment of certain passages if care be taken not to interfere with the style of the piece.

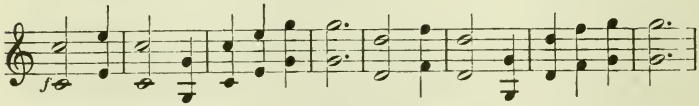
Page 31, bar 16 to page 32, bar 3. The wood-wind should gradate as follows:



Page 32, bar 8. This second *crescendo*, prescribed so soon after the first one, seems to me to render it advisable to begin this bar with a slight decrease in sound but without the preceding *diminuendo*; this heightens the effect of the short swell which immediately follows.

Page 33, bars 8—14. The theme, which seems to be an imitation of the first violins, must be thrown into relief by the horns, but, of course, without interfering with the *piano*-nature of the whole passage.

Page 34, bars 5—12. Bülow here allowed the theme to be played throughout by the trumpets as follows:



The indistinct character of the theme when played without this correction, quite justifies us in adopting it.

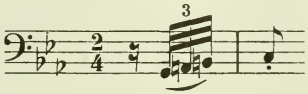
Page 34; bars 13 and 14. The second trumpet may here take the lower *B*. The rest in the trumpets at the last bar of this page is intentional, as Beethoven might have used either the *E* (*g*) or the *C* (*e* flat) as natural notes. There is therefore no need for any addition to be made here.

The wood-wind may begin to play doubled in the first bar of page 34 on the second quaver (the oboes naturally

in the next bar). From the 4th bar of page 35 they may play single again, then doubled from the 16th bar (second crotchet) of this page onward.

Page 36. The stepping-forward character of this movement must be preserved in spite of the *adagio assai.* It would therefore be unnatural for the time to be too slow. The metronome mark ♪ = 80 however gives such an alarmingly quick time that it cannot possibly be the right one. I adopt ♪ = 66 as the normal speed, which can be occasionally increased to ♪ = 72.

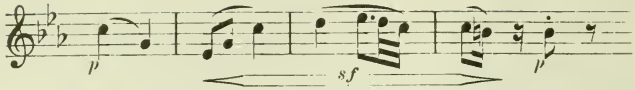
Bülow has already pointed out that the three first *C*'s in the bassos are introduced by grace-notes, and that these, in contrast to the later, written-out, demi-semiquavers, must not be played thus



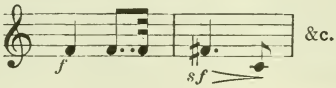
but that the *G* marks the first point of the bar, which however is followed by the other notes in such quick succession that they only form one rhythmic value. The same holds good, of course, for the similar passage on page 43. It is striking however that here the notes preceding the third *C* have a different notation from those in our passage, whereas in all other points the similarity is complete. I do not know of any reason for this, but of course the will of the master must be obeyed.

Page 37, bars 3 and 4. Here I should recommend to let the first horn play alone.

Page 39, bars 10—13. The expression of this passage justifies the following gradation in all parts:



Page 39, bars 14 and 15. The weakness of the bass in the second bassoon compared with the strength of the horns united on the *C*, makes it advisable to play the second bassoon doubled, if doubled wood-wind is to be had; possibly even the two free bassoons might also play these two bars in unison with the second bassoon. But the strengthening must cease at the *G* (last bar of page 30). If double wood-wind is not to be had, it must be left to the fine perceptions of the conductor as to whether the following part should be given to the second horn, instead of the prescribed part,

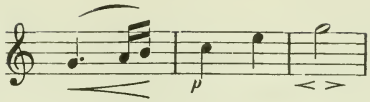


By this means, it is true, we get rid of the evil of the weak bass, but the whole passage, to my mind, acquires a character foreign to Beethoven's style.

Page 40. I have often heard the "maggiore" rendered sentimental by a heavy slowness of the time, or wasted by a graceful hastening of the speed. There is not the slightest reason for changing the normal time of this melody, so affecting in its simplicity.

Page 40, last bar but one. In order not to drown the wood-wind the *crescendo* in this bar should be only moderately given by the string-quartett, especially if this is numerous; not before the second half of the next bar, two quavers before the *ff*, should it be energetically executed.

Page 42, bar 3. I believe we are justified in this bar in introducing a slight swell of sound in oboe and bassoon, and in the next bar but one a swell followed by a decrease on the *G* in oboe and horns, which may be noted thus,



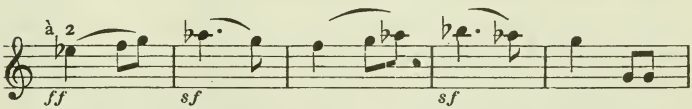
if this gradation is skilfully carried out.

Page 42, bar 6 to page 43, bar 1. In order that the playing of the wind may be audible, the strings should pay no attention to the first *crescendo*, and should only begin to play *crescendo* where the *sempre più f* stands, i. e. two bars before the *ff*. Then the *f* for the quartett in the last bar of page 42 would have to be omitted likewise.

In the first four bars of page 41 and bars 2—5 of page 43 the wood-wind should play doubled.

Page 44 to page 46, bar 8. This grandiose Fugato should not be in the least hurried; it should advance with brazen foot-steps like the chorus in a tragedy of Aeschylus.

The wood-wind should play doubled throughout. In the 2nd and 3rd bars of page 45 the second horn and second trumpet should take the lower *F*; in the rest of the passage they remain however as they stand. From the 7th to the 11th bar the first and second horns should play in unison with the third, as this latter is too weak alone; the following part may therefore be assigned to them instead of the rest:



In conjunction with the possibly doubled clarinets, the theme acquires the true meaning which attaches to it.

Page 46, bar 15. The *A* flat of the first violins which is already preceded by a *decrescendo*, must be played the softest *pianissimo*, then this must be interrupted abruptly by the entry of the bassos, booming on the same note: it is an angel's voice dying away in the air, answered by a chorus of demons from the abyss.

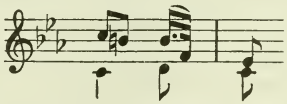
Page 46, bar 18 and following. Never has a fearful catastrophe been represented by such simple means as we have here. The immense excitement which is expressed by the triplets of the quartett in contrast to the fanfares of the brass-wind which remind us of the trumpets of the judgement-day, justify us here, in my opinion, in introducing a somewhat more animated time. Played in pure *adagio*, these triplets run some risk of producing a noisy, rather than a powerful effect. But here as elsewhere it is only a question of a swaying of sensation, not of a complete change of time.

Page 47, bars 5 and 6. This colossal chord of the diminished seventh should be played by a doubled wood-wind. From the second quaver of the 7th bar, the flute and afterwards the rest of the wood-wind all play single again. The lower *F* in second trumpet and second horn would only muffle the incisive effect, instead of increasing it, so it is better to leave the higher note alone.

Page 48, bars 2—7. In this passage I always let the first oboe and first clarinet play doubled if I had the necessary instruments at my disposal; by this means I obtained a very beautiful penetrating sound of the melody in the midst of the rest of the orchestra which surges around it. I held fast to the somewhat animated tempo, as this seemed justified by the mysterious vibrations of the accompaniment, and gave the graduated *crescendo* in the last bar of this page which occurs in the melody also, with passionate expression, as in the previous, similar passage (page 37, bar 7); even here I made no decrease in the speed but maintained the sort of after-quiver which follows the intense excitement, until the entry of a more restful expression somewhere about the 6th bar of page 59, gave an opportunity of making the restfulness even more apparent by gradually bringing back the speed to the normal time. The actual first time was reached by the 7th bar of page 7, when the echo of the previous emotion seems completely to have died away.

Page 48, bars 6—8, and page 50, bars 1—3. The second horn takes the lower *F*.

Page 50, bar 5. Only the most unpoetic souls could consider that the pedal-note on *C* in the horns, which falls together with the *B* of the wood-wind and the second violin, could be due to a mistake. It is amply explained by the contrary motion:

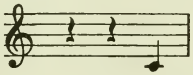
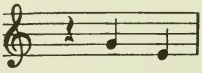


Page 50, bar 6 to page 51, bar 1. See page 39, bars 10—13.

Page 51, bars 2 and 3. A reinforcement of the second bassoon would not be out of place here also (see page 39, bars 14 and 15) in spite of the fact that both violoncellos and bassos play the *F* and *F* sharp. The sound of the wind-chords stands out quite independently of the string, and if the bass is too weak here, the effect will not be good.

Page 60. The Trio should be fresh and energetic without any change in the tempo.

Page 62, bar 18. For purely practical reasons I believed I was justified here in letting the second horn make its entry thus:

 instead of: 

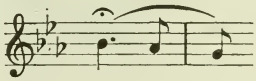
as I had learned by experience that the chiming in of the horns is rendered more precise by this means, whereas on the other hand the unison of the second horn with the string-quartett is of very little practical importance. However I do not wish to induce any one to make this change unless he can do it with a good conscience.

Page 63, bars 22—24. Some editions bind these three horn-chords also with a ⌒, which is wrong. Each chord must enter afresh.

Page 67, bar 14 to page 68, bar 1. We find here rests prescribed for the third horn, whereas in the exactly similar passage before the Trio (page 57, bars 20 and following) this instrument has to be played. The second bar of page 69 differs in the first note from the corresponding bar of the first passage. These are probably mistakes, as it is difficult to discover any reason for the change. I think the part of the third horn may be inserted here from the first of the two passages.

Page 71. The extraordinarily quick time 𝅗𝅥 = 76 seems to me very suitable for the introductory bars which have the character of a stormy, joyful *Intrata*. After the *fermata* however I strongly advise a moderation of the time. I adopt ♩ = 116 or thereabouts as metronome mark for the beginning of the theme, bar 12, and this can then be increased until ♩ = 132 is reached.

Page 72, bars 8 and 16. The *fermatas* are not cut off. The melodic meaning of this passage is as follows:



and so the *A* flat of the strings must follow immediately on the *B* of the wind.

Page 73, bar 4. Some editions place the *fermata* over the *E* flat instead of over the *D*; this is wrong.

Page 74, bars 3—6. The first oboe must be more prominent than the first clarinet and the first bassoon, which accompany it with the same rhythmic movement. The horns blow *poco marcato* so that their parts can be felt to be thematic.

Page 75, bar 6 and bar 14. It seems to me advisable to make the first *fermata* short, in consideration of the breath of the first oboe-player, then the second one longer and very energetic; neither of course can be cut off.

Page 76, bars 1 and following. I would warn here specially against hurrying, which is a great danger here even for the best orchestras. The fine structure of the Fugato which follows is rendered obscure if the time is too quick.

Page 78, bars 11 and following. The splendid entries of the wood-wind might produce even more effect if the wood be doubled. Then from the 3rd bar of page 79, everything should be single again.

Page 79, last bar to page 80, bar 7. The flute-solo, which must be played with a very slight *staccato* but on no account too quickly, should be accompanied by the string-quartett in softest *pianissimo* in order to avoid its becoming an etude.

Page 80, bar 7. A *crescendo* in the string-quartett is not prescribed it is true, but it seems to me not only justified but demanded by the expression.

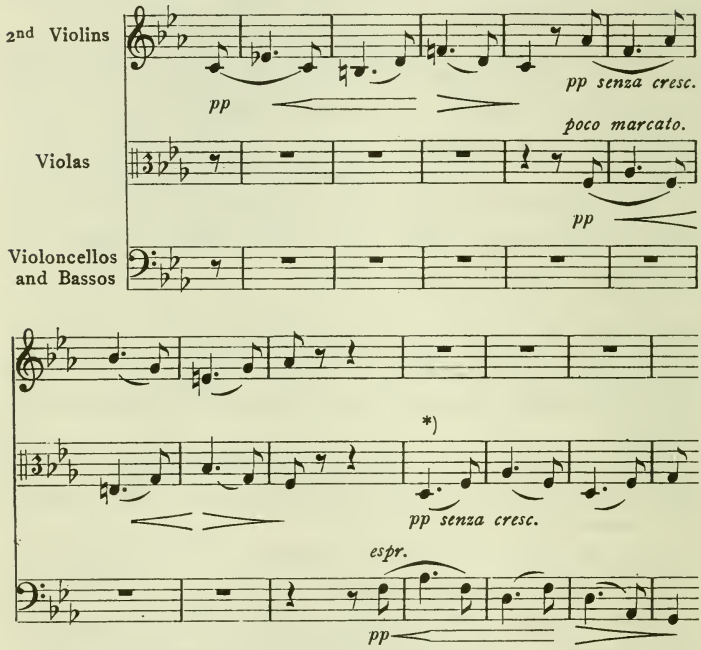
Page 81, bar 1 to page 83, last bar. Wood-wind may play this whole passage doubled.

Page 81, bars 5 and following. I have heard this splendid passage, which calls to mind the Hungarian melodies, played both too quickly and too slowly. In either case the effect was spoiled. It is most effectual when played in strict normal-time.

Page 84. It seems to me advisable to introduce a somewhat more restful time at the entry of the *C* major (bar 3) by means of a slight *ritenuto* in the first two bars of this page (the *G* of the horns). It is also better for the following Fugato, which is essentially more complicated than the one beginning on page 76, not to be played too fast (♩ = 126 at the most).

Page 84, bars 11—21. Here the melody passes from

the second violins to the violas, and from these to the bassos. I have therefore graduated as follows:



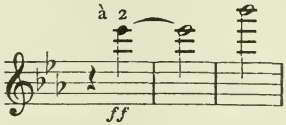
*) It is better to omit the < > prescribed here by Beethoven, for the sake of the bass-part.

Page 85, bar 13 to page 86, bar 1. The flutes may play these five bars *p* and with only a moderate rendering of the *sf*, but they must be played with the utmost clearness and pregnancy in the rhythm. If four flute-players are to be had, they might all play this passage in unison. This produces a better effect.

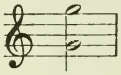
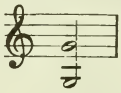
Page 86, bars 8—12. In this movement I should recommend that six horns be employed if the quartett is strong, or at any rate four, as every orchestra possesses this number. We shall speak later of the employment of six horns in

certain cases. In this passage, which has to be distinctly prominent, the first horn might play with the third and the second with the fourth, then the theme becomes quite strong and distinct without the sound being forced. But on no account must all six horns be used here.

Page 87, bar 3. I believe I may take the responsibility of letting the flutes make their entry here and play this bar and the two next ones as follows:



Besides this, all the wood-wind should be doubled from here to the entry of the *poco andante*, page 88. The trumpets in the 5th bar of page 87, in accordance with the theme, play


instead of


Page 88. The Poco Andante should not be taken as an Adagio, it is true; but the metronome mark ♪ = 108 gives such an impossible Allegretto-tempo here that I have adopted ♪ = 84 or thereabouts.

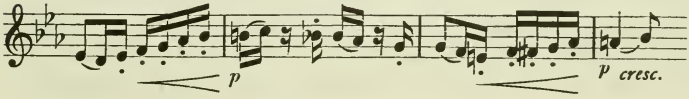
In very skilled performances I have sometimes adopted the following gradation in order to animate the execution:

Page 89, bars 4 and 5:

Page 89, bars 6 and 7:

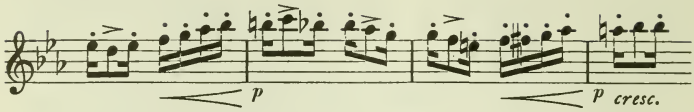
Page 89, bars 12—15:

1st Viola and 1st Ob.



Page 90, bars 3—6:

1st Ob. and 1st Cl.



From the 3rd to the 6th bar of page 90 the first and second violins, the violas and contrabassos play the softest *pianissimo*, whereas the violoncellos and the second clarinet need not muffle their triplets too much. The horns however in bars 3 and 5 should play the semi-quavers as lightly and tenderly as possible, otherwise they are too much in evidence. In the 7th bar a *poco crescendo* might be added in the quartett also, and this is followed by the *p* prescribed in the following bar. Then in the 9th bar the first and second violins make a strong *crescendo* from *p* to *ff*. From this point a reinforcement of the melody is absolutely essential, but it would be barbarous to allow the trombones, for example, to blow in unison. The instrumental colouring of the Tannhäuser-Overture is not suitable for the Eroica. No objection however can be raised to increasing the numbers in the first horn-part, as this would merely be a change in quantity and not in quality. If six horn-players can be had, the first horn-part can be strengthened by the three other horns playing in unison with it. If however only four hornplayers are available, I should advise that three play the melody up to the first bar of page 92, and that the fourth play the part of the second horn. The third horn almost always plays in unison with the second trumpet, and in the two bars where this is not the case throughout, it is better to dispense with these few filling-up sounds than to lose the brilliant splendour of the theme, which is rendered clearer and more perceptible by this playing in unison of several horns. From the last quaver of the 9th bar on page 90, to the first bar on page 91 (the first quaver), the wood-wind

will of course, if possible, play doubled. The whole passage then, if executed in this manner at a somewhat broader tempo, produces an absolutely sublime effect.

Page 93, bars 8—12. I formerly felt an obligation to fill out the rests in the horns and trumpets harmonically. Afterwards however I gave this up, and now I warn against the proceeding. The entry of these instruments in the 10th bar is much too characteristic to justify us in weakening it by allowing them to blow continuously. The wood-wind however might play doubled in these bars.

Page 94. The metronome mark ♪ = 116 for the Presto is evidently a mistake as it produces an Allegretto instead of a Presto. I have adopted ♩ = 108. The wood-wind, and also the horns, if six are obtainable, can enter doubled here, and the magnificent piece ends in one glorious shout of joy.

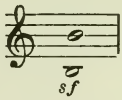
FOURTH SYMPHONY.

In the fourth symphony there are fewer points which call for our attention even than in the second. A fresh and spirited performance of this piece will hardly allow a single doubt to arise.

Page 3. Instead of the very quick metronome mark ♩ = 66, I have adopted about ♩ = 58. The transition to *allegro* (page 5) produces the most natural effect if the half bars are played just double as fast as the crotchets in the introduction. The corresponding metronome mark for the *allegro* is 𝅗𝅥 = 126. The prescribed mark 𝅗𝅥 = 80 gives an absolutely impossible speed.

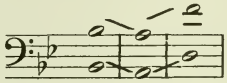
Page 6, bar 9. In this and other similar cases there can be no doubt that the *ff* in the violins begins on the upbeat, and not on the first crotchet which follows it. (See also page 17, bar 15 and page 18, bar 5.)

Page 8, bar 14. It is tempting here to fill out the rests in horns and trumpets. As however only the key-note

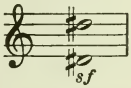


(sounding *A*)

would answer this purpose, and this, in relation to the bassos, would give unseemly part-writing,

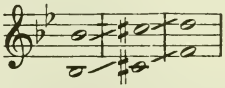


or the third,



(sounding *C* sharp)

which creates the same difficulty with reference to the treble,



and moreover, as Beethoven has avoided the fifth in the harmony of this bar throughout, and we therefore are not justified in adding it, it is certainly better not to alter this passage at all. I only mention this in order to point out once again that the most mature consideration and the utmost prudence are necessary where any alteration is undertaken. I mentioned in the Introduction that in several passages where I at first thought an alteration to be inevitable, afterwards, on a careful comparison of these passages in their two different forms, I came to the conclusion that the original form was the right one, and that any change was harmful, or to say the least, unnecessary.

Page 9, bars 13 and following. The players of bassoon, oboe and flute should be very careful in this passage not to hurry or bungle the quaver-figures; this not only spoils the melody but often leads to single notes being missed.

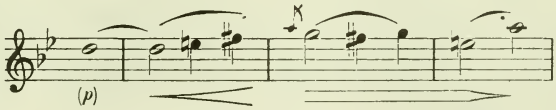
A quite imperceptible slackening of the speed is even advisable, if only to remind the players that they are on no account to hasten it.

Page 12, last bar but one. The *F* (crotchet-note) in the violoncellos and bassos is evidently a mistake. (See also the similar passage p. 28, where the corresponding note is wanting). It should be omitted, as, at most, it causes the impression of an entering at the wrong place.

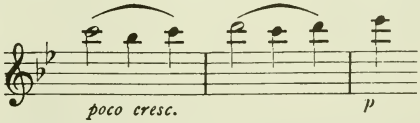
Page 13. The [1] is so important that it should not be omitted on any account. The first two bars, which follow so naturally and so consistently on the preceding one, and the following passage which recalls the transition from the Introduction to the Allegro most certainly belong to the structure of this movement.

Page 14, last bar. The up-beat in the first violins is of course *piano* already.

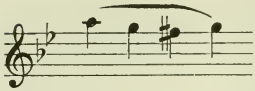
Page 16, bar 5 to page 17, bar 7. For the first violins and the violoncello, I adopt the following phrasing:



and exactly the same for the analogous passage in flute, clarinet and bassoon. In the 15th and 16th bars I have added a *poco crescendo*, which is followed by a *p* in bar 17.



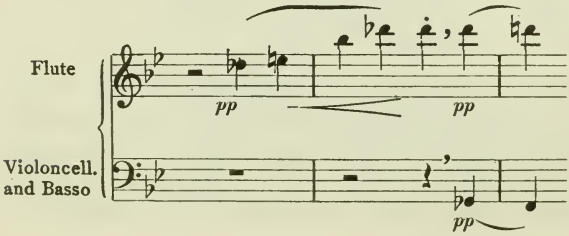
The following clarinet-solo is then phrased just in the same way as the two preceding similar passages; then the *crescendo* which begins in the 4th bar of page 17 is brought by a strong gradation up to *ff* The grace-notes in bars 7 and 11 of page 10 are short. The mode of execution,



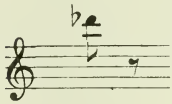
which I have often heard, is wrong. The grace-note would have to be noted as a crotchet for this to be correct.

Pages 19 and 20. The abatement of the musical expression here will probably bring with it an abatement of the time. I should advise however that this abatement should not be exaggerated enough to produce a strong *ritenuto*, as this would destroy the peculiarly expectant character of this passage. The climax of the weakened movement seems to me to be reached in the 9th, 10th and 11th bars of page 20. At the entry of the $^6/_4$ chord of the main key (bar 12), however, either the principal tempo must begin again immediately, or else the eight bars which follow (12—19) must be used to lead back to it imperceptibly. The almost imperceptible motion of the expressive and, at the same time, natural execution of music, is so fine, that in many cases words can only serve as attempts to transmit one's own appreciation to the soul of another, and if fruit is to be borne, something higher than mechanical imitation must be produced.

A good effect is produced if a certain transitional character is given to the small flute-solo (page 20, bars 10—12) by means of a quite slight *crescendo* up to the second *D* flat; then the *D* flat may be slurred to the following *D*, just as the *G* flat in the bassos is slurred to the *F*:



The mark , does not designate a breath-pause in the sense of a delay, of course, but simply a slight break for the elucidation of the phrase. If the second *D* flat can be imagined written



it will easily be understood what is meant.

Page 21. The *crescendo* should on no account be introduced before it is prescribed (bar 12), and even then it should be very gradually executed. There is always a tendency for the strings to begin the *crescendo* eight bars too soon.

Page 22. I cannot help feeling that the climax of the preceding gradation does not occur in the 4th bar, where Beethoven writes *ff* for all instruments, but in the 8th, where the main theme makes its entry. I have therefore taken the liberty which I am about to explain. The strings reach the full *ff* in bar 4 as prescribed. The kettle-drum does not play with full force yet but continues the *crescendo* begun on the previous page over this bar to the 8th bar, in which *ff* is finally reached. All the wind-instruments begin *piano* and make a strong *crescendo* lasting for 4 bars; then *ff* may be marked for them also in bar 8. In this way, Beethoven's intention to have an *ff* in bar 4 is carried out by the stringed instruments, but at the same time a gradation of sound up to the entry of the principal theme is obtained.

Page 23, the last two bars, and page 24, bars 1 and 2. Nothing should be altered here, and it should be noticed how characteristically the second horn progresses here for the simple reason that the natural notes are wanting.

Page 24, bars 19 and following, see page 9, bars 13 and following.

Page 25, bars 9—12. The melodic phrase here differs from the similar passage on page 10 (bars 1—4) in the

changed position of the grace-note, and the tones instead of semi-tones in the 3rd bar. It would be wrong to attempt to make these two passages similar as evidently Beethoven had his reasons for making them differ.

Page 25, bar 20. The *B*♮ is surprising here as the ear expects a *B*, to correspond to the *F* of the previous passage (page 10, bar 12). A possible explanation, though not an altogether satisfactory one I admit, of this curious and apparently capricious divergence from the previous passage, may lie in the fact that the following *B*♭ major produces a fresher effect as principal key for the whole piece, if the tonic is avoided as far as possible beforehand. In the first passage we are not concerned with the entry of the principal-key, but the supertonic, and the *F* perhaps gives a firmer sound for the approaching conclusion of the first part, than a much weaker *F* sharp. However this may be, it was evidently Beethoven's firm intention to write what he has written, as it is quite out of the question to imagine that he wrote ♮ before the *B* in all the parts in the second passage accidentally, and perhaps, also by accident, omitted the ♯ before the *F* in all the parts in the first passage. An attempt to make the two passages identical is therefore not to be thought of.

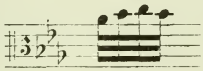
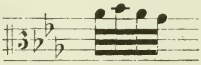
Page 31. I found here the metronome mark ♩ = 84. This is of course a misprint; it must mean ♪ = 84. But this mark also is too quick, so I should recommend ♪ = 72 or thereabouts.

Page 32, bar 2. The introduction of *piano* after a demi-semi-quaver up-beat which has to be played *forte* is very difficult. And yet the up-beat must not be played *piano* nor must the two bars be separated by an breath-pause. The mode of execution intended can only be obtained by repeated practice of the passage.

Page 36, bars 1—2. In order to obtain a perfect *piano* effect the first horn will suffice here alone; the second may then come in with the low *G* in bar 3.

Page 39, bar 4. In this bar I think a *crescendo* beginning at the second crotchet is needed; this *crescendo* reaches its climax on the *D* of the next bar for the first violins, on the *C* flat for the second violins, and on the *F* for the violas and violoncellos. Then by means of the >— which follows, it is weakened down to the gentlest *pp* and the wonderful entry of the bassoon is seen thereby in its true light.

Page 44, bar 2. The complete edition has a troublesome misprint here. The second quaver-beat in the violas is written

 instead of 

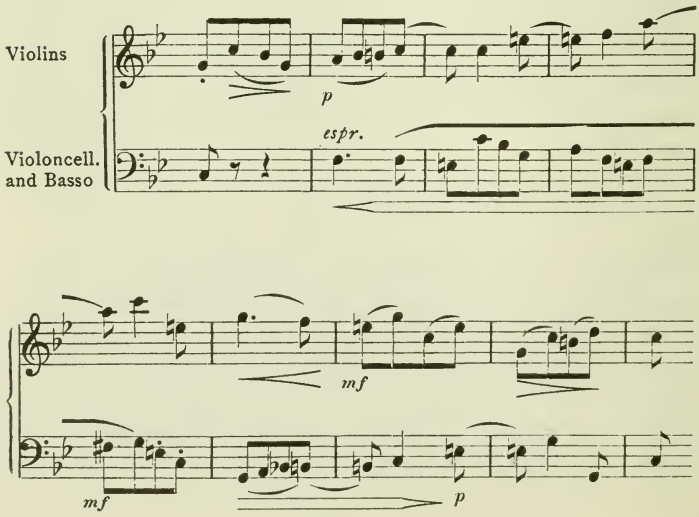
Page 49. The extreme limit of speed for the Trio seems to me to be about 𝅗𝅥. = 76; the time prescribed, 𝅗𝅥. = 88, would cause an over-hastening of this graceful piece. It should be noticed also that 𝅗𝅥. = 100 for the main section does not denote a very quick time. It is a great mistake, and unfortunately a very common one, to play all Beethoven's Scherzos quasi Presto.

Page 50, bars 16—25. Here too I think it is better for the first horn to play alone. The same holds good, of course, for the repetition of the Trio, pages 57 and 58.

Page 51, bars 9 and following. I should recommend here that at first the horns alone give the *crescendo poco a poco*, whilst the strings remain *pp*. The stringed instruments can then begin their *crescendo* in the last bar but one of this page and increase in strength continually up to the *ff* in the 4th bar of page 52. The same for the similar passage on pages 58 and 59.

Page 62. The Finale is marked allegro, *ma non troppo.* The humour of this delightful piece is quite destroyed however if the "*ma non troppo*" is not observed, and the movement is played like the Presto of one of Haydn's final Symphony-movements. It must not only be begun with a comparatively quiet time, but this time must be maintained throughout, so that the piquant play of the semi-quavers does not degenerate into a study, nor the pleasing melody of the secondary theme into a mere commonplace phrase. The great charm of this movement lies just in the contrast between the moderate time and the animated figuration. It gives an impression of speed without really being played quickly. The metronome mark 𝅗𝅥 = 80 does not agree in the least with the time-signature. I should think ♩ = 126 would be about right.

Page 64, bars 10—17. I recommend that this passage be phrased as follows:



Page 67. The first part should be repeated. If this is not done the whole piece is indecorously short.

Page 73, bars 6—9. This is an extremely difficult passage for the first bassoon; indeed it becomes impossible if either the orchestra, or the conductor, or both, have allowed themselves to become hurried. The four preceding, twice repeated *sforzato*-bars, and the short, cutting strokes of the broken minor-ninth chords immediately before these, offer the best opportunity of keeping to the original moderate time, and even of holding it back if it has become quicker at any previous moment; thus the bassoonist can play his solo at a relatively moderate speed.

Page 75, bars 6—13. See page 64, bars 10—17.

Page 79, bar 10 to page 80, bar 2. This passage also should on no account be hurried, otherwise both its lucidity and its grace are lost.

Page 80, bar 13. I should like to mark this bar *fff*. The *ff* which governs the whole preceding passage would thus be still more increased and would reach its climax, which lasts 4 bars, in this bar

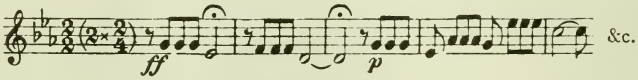
Page 80, last bar. The *fermata* must be held on for a considerable time, then taken off. The bassos begin their busy whispering at the comfortable principal time and this is maintained throughout.

Page 82, bars 11—15. This passage is formed by the notes of the theme. The *fermata* must therefore not be taken off but the following notes must be played immediately. The pauses themselves however seem to me to work backwards to a certain extent, so that I think I am justified in placing a "*poco andante*" at the beginning of this passage, and in not letting the principal theme make its entry until the semi-quaver scale of the bassi, after the last *fermata*, which must also not be taken off.

FIFTH SYMPHONY.

In my work "On the Art of Conducting" (Ueber das Dirigieren) I have already expressed my views clearly as to the folly of beginning this movement slowly and not allowing the quick time to make its entry until after the second pause. I will therefore waste no words on it here, and I hope that this piece of barbarism will soon completely disappear, together with other such practices which ignorant conductors have adopted in regard of Beethoven.

This beginning however has given rise in other respects to various considerations and explanations. It is particularly the apparently irregular bar interpolated just before the second *fermata* which has given rise to discussion. The riddle can be solved however in a very simple way, if every two bars be taken as one, whereby the following scheme is obtained:

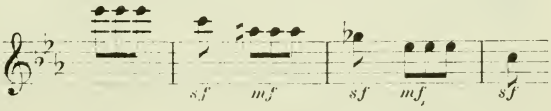


This explanation, which, as far as I know, no one has ever given in the same way before, holds good for all the *fermata*-passages in this movement where the above-mentioned interpolated bar is to be found. Wagner has already pointed out that the pauses should be held on long and emphatically, and we can see from the text, and also from the rythmic feeling if my interpretation is followed, that the second must always be held down somewhat longer than the first.

Attempts have also however been made to improve on this passage instrumentally. It has been proposed to let the horns join in. But what possible reason could Beethoven have

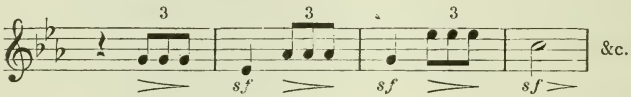
had for not using these instruments if he had wished to, seeing that out of the four notes of the theme, three stood at his disposal as open natural notes on the *E*flat horns, and the fourth (*B* on the *E*flat horn) was at any rate a possible stopped note? At any rate he would have made use of the horns for the first two bars if he had needed them. Moreover, this is the very symphony in which he uses the greatest number of stopped notes, see pages 9, 11, 38, 61 and 67. The explanation that the clarinets are only used here in default of horns does not seem to me therefore valid. I believe, on the contrary that he purposely reserved the horns for the later and more emphatic entries of the theme. Why this eagerness then to improve? The theme is quite distinct, even in a poorly furnished quartett, if it is played strongly and accurately at the same time. I should recommend 𝅗𝅥 = 100 as metronome mark instead of 𝅗𝅥 = 108 which is really too quick. Two strong beats of the conductor, one for the first bar (quasi first half) and one for the *fermata* (quasi second half) will ensure a good result. The beat for the third bar denotes at the same time the removal of the *fermata*. Only the prescribed quaver-pause should be perceptible, and no more. Bülow's practice of giving one or several bars beforehand is quite unnecessary.

Throughout the whole movement, care should be taken that the thematic quaver-notes, which are repeated in *forte* and *piano*, should all be played with precisely the same degree of strength. Nothing is more dangerous than the following mode of execution,

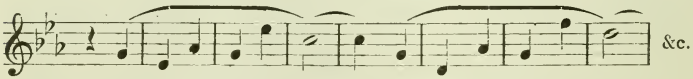


which however comes only too readily if the time be taken too quickly, or the players be not kept strictly to an articulate

production of each note both in *forte* and *piano.* Only accents are heard then — no melody — and this powerful piece is changed from a Titanic battle to a hunting-scene. It goes without saying that a strict rhythmic similarity of these quaver-notes is also an absolute necessity. But it is just in this point that so many people sin. I have only too often heard the passage following the second *fermata* given something in this manner:

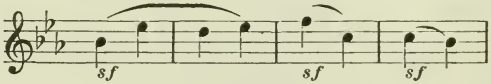


until my insistence on rhythmic and dynamic similarity of the notes gave the true value to the essential part of the melody, which every true musician will undoubtedly recognise to be the following passage:



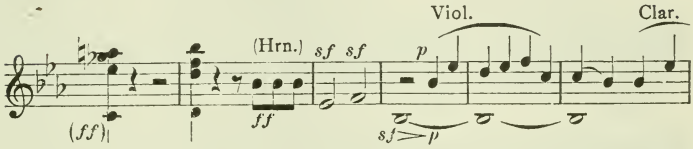
It is just the recognition of the expression of this, I might almost say, latent melody, which is the surest guarantee against the over-hurrying — accompanied by most of the evils which I have just mentioned and deprecated — which is so fearfully detrimental to this magnificent piece.

Page 5, the two last bars, and page 6, the two first bars. This passage is generally given with the following, absolutely wrong, phrasing:

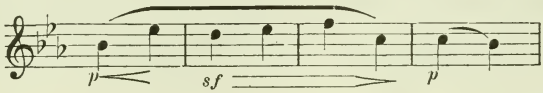


In the first place let us examine the ligature. The first three bars are bound together and must therefore be played in the same breath, as it were; the last bar with its short ligature has a final character which would be destroyed by

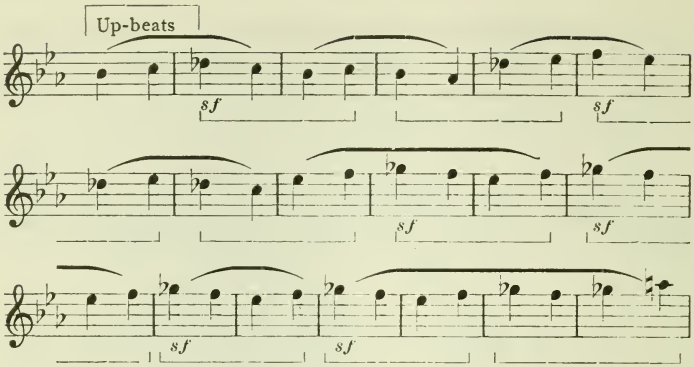
an accent. Then the rhythmical values of the individual bars should be noticed. If the two bars are considered as belonging to each other and are treated as one bar we get the following scheme beginning at bar 8 of page 5:



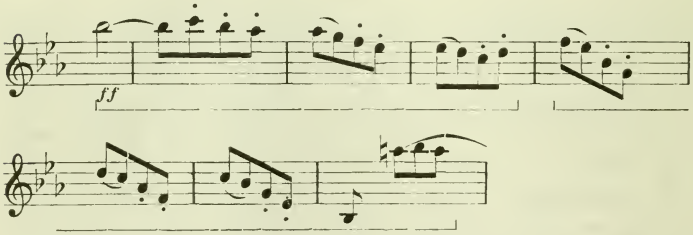
In this way the first bar of the passage is treated as a kind of up-beat and the chief value is given to the second bar. The suitable phrasing is then the following:



and this is perfectly in keeping with the ligature over the first three bars. This ligature must always be observed in all the repetitions of this theme. Naturally the object here is not to force each respective second bar into prominence, but simply to produce a gently increasing emphasis which will not endanger the *piano*-character of the whole passage. Indeed a right phrasing of the passage will probably be attained if the players are made conscious of the rythmic value of the single bars, so that they play the first as up-beat and give the main importance to the second, and carefully avoid the tempting accent which so easily comes in on the 4th bar. If the passage is played in the manner I have described, a phrase complete in itself is obtained, instead of four independent bars, which was surely not the composer's artistic conception. Following my directions one gets, from the 11th bar of page 6 onwards, several further accents which of course are also only intended to be understood in the sense of rhythmic emphasis.



It should be noticed how the position of the ligature crystallizes the four-bar-phrase out of an apparent displacement of the rhythm, and this phrase attains its full sway in the 2nd bar of page 7.

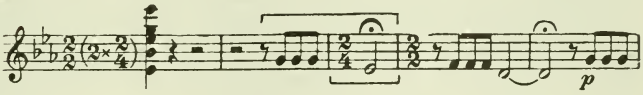


Such observations as these should not be looked upon as trifling details. Their importance will be seen later to an even greater extent.

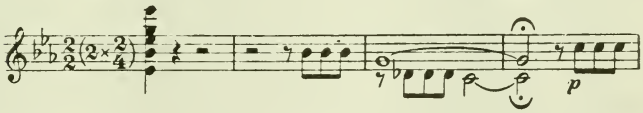
Page 8. The first bar should be repeated. It need hardly be pointed out that the re-entry of the theme both at the repetition and after the double-bar should be played in strict normal time.

If the repetition-passage is carefully examined it will be found that the first two bars of the main-theme have a different value when they are repeated and that the original

rhythmic conditions are not re-established till the following bars. Thus, if each respective pair of bars be taken together, from the last bar but two before the double-bar we get the following scheme:



This shows clearly the variation from the example on page 60, as here we have a $^2/_4$-bar, which causes difficulty in the taking of the two bars together. When the theme is written without the bar before the *fermata*, it seems to have a double rhythmic character. This double character is confirmed later beyond a doubt, so that we will confine ourselves here to stating the fact. If we pass from the last bar but two before the double-bar to the second part, we find the rhythmic regularity unbroken, and we can tell from this when we have to take two bars together as one again.

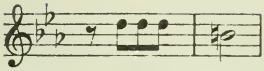
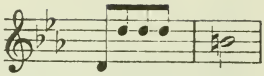


Page 9, bar 18 and following. No *crescendo* should be made here, however much one is tempted to make it. It is just the uniform *piano* here which gives the passage an oppressive, uncanny character, which is quite destroyed if the volume of sound is prematurely increased. The *crescendo* must not come in before the 3rd bar of page 10, and then it should be observed that the gradation at first only reaches a simple *forte* (bar 5). The *più f* is not reached till 7 bars later and the full *fortissimo* makes its entry in the 16th bar of page 10 at the introduction of the theme. All this is clearly prescribed and it may cause surprise that I simply repeat what is already written. But how often have

I seen these directions absolutely disregarded; in this passage, for example, the crescendo brought in much too soon, and conductor and orchestra bursting into full force where only *f* is written, so that the following gradation becomes quite impossible. I therefore seize this opportunity of pointing out that a strict observance of the given directions is absolutely indispensible for expressive execution, indeed it is often the actual cause of such an execution. The experiment ought to be made of playing this passage in the incorrect way I have just indicated, and then in the precise way that Beethoven has prescribed, and then no doubt will remain as to the importance of his directions.

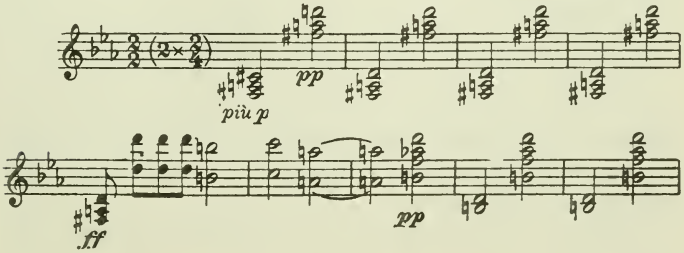
It is unfortunately a very common habit to get suddenly much softer at the entry of the *diminuendo* on page 11, especially in the wind-instruments, whereas really the chords should decrease in strength very gradually, and the chord marked *diminuendo* should merely denote an almost imperceptible weakening. A very finely graduated orchestra will succeed in effecting a gradual diminution of sound in such a way that each wind-chord sounds the least bit softer than the preceding string-chord, and each of these in their turn the least bit softer than the preceding wind-chord; thus a perfectly uniform, progressive *diminuendo* is obtained until the entry of complete *pianissimo*, which, if these directions be followed, then produces a wonderful effect.

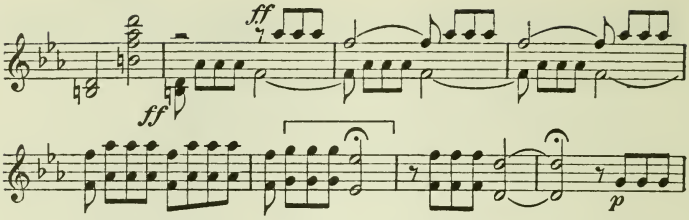
Page 12, bars 3 and 15. Here our modern system of a leading-motive has produced a regrettable mistake, which has unfortunately made its way into the printed orchestral parts of the Breitkopf edition. As the theme of the movement begins with a quaver-pause, it has been assumed that the *ff* did not begin before the second quaver and the passage has been corrected to this effect. By this means it was hoped that the character of the theme which runs thus

 and not thus 

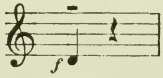
would be done justice to in the execution.

Let us see first how the matter stands with regard to a possible mistake or misprint in the score. Supposing that in the first of the quoted bars the *ff* in the string-quartett has been wrongly placed too early, at any rate in the second case the same mistake is out of the question. Here the violins and violas do not have to play the theme at all and yet in each of these parts *f* stands clearly marked. Moreover the crotchet note points to a distinct intensification of the tone. In spite of all this the *f* here has actually been corrected to *p*, because it was thought that the "Leitmotiv" must have its right, even if Beethoven himself had to give way before it. He seems to do so very unwillingly however, as the underlined *p*, which the strings play in a hesitating, feeble way because they are afraid of not being able to do justice to the *ff* immediately following, sounds so forlorn and meaningless, that this fact alone ought to have been sufficient reason for inquiry as to Beethoven's intention. When we look at the passage however from a rhythmical point of view every doubt vanishes as to the needlessness of this correction. If each two bars respectively be taken together as one throughout the whole movement, from the 31st bar of page 11 we get the following scheme:

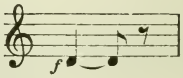




We can see from this that the chords degraded to miserable *piano*-sighs fall on rhythmically important points, on good bars as it were. We see further that these rhythmically important points are starting-points for passages introducing the theme, and these passages in their turn prepare effectually for the entry of the First Subject in its original form (page 12, bars 23 and following), and the repetition of the first part. We see finally that these "castrated chords" as I will call them for want of a better expression, each coming directly after a softly-breathing *pianissimo*, represent simply the concentration of energy preliminary to the theme, that they must therefere be played with the *utmost energy* and not lightly *chirped* for the sake of the "Leitmotiv". Away with the featureless *p* then, and let both the chords be played with the power of the master! The crotchet-note in the 15th bar should be sustained in such a way as to give it a quite special significance, somewhat as though it were written thus



instead of thus



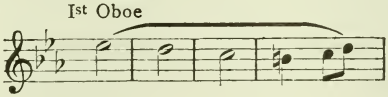
It should be noticed that the First Subject on its return possesses exactly the same rhythmical value as at the beginning of the movement, if two bars are taken together in the way just illustrated.

Berlioz in his "Theory of Instrumentation" (see Ed. Breitkopf & Härtel, page 301) remarks what a curious fault it

is that the trumpets so often seem to limp behind when they have to come in after a pause on the first quaver. This is especially likely to be the case here, and if great precautions are not taken, the trumpets, according to an example given by Berlioz, will be heard to be playing.

instead of

Page 13, bar 12. The cadence of the first oboe only obtains its full significance if, not only this bar, but the whole preceding oboe-passage from the last bar but two on page 12, is taken as a solo. This part then, from the bar just mentioned, should be rather more in evidence and the rest of the orchestra should play very quietly. Both conductor and players should note carefully that the *crescendo* comes in rather later here than in the similar passage in the first part, and this is specially of importance in order to bring into strong relief the following bars:



As the strings should be still playing *p* in the 10th bar of page 13, the *crescendo* for them only refers to the bar before the *ff*. If greater prominence is given to this preceding bar, in which it is true *cresc.* stands already, an unmelodious accent is the result. The *crescendo* here is really the task of the oboe and the bassoons. The *p* on the *C* in trumpets and kettle-drums should also be very carefully observed.

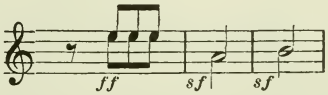
The oboe-player must neither sustain the first *G* too long, nor play the beginning of the cadence too slowly, otherwise he will barely have breath enough to bring the phrase to its conclusion and to sustain the last *D* for a time at a beautifully restful *p*. I should like the *adagio* in its

strict sense to refer to the last three notes only. When the sound of the *D* has died away the conductor may proceed in the manner of an up-beat, so as to give the oboist an opportunity of taking breath again, and of giving the same strength of sound to the *F* as to the preceding *D*. The second oboist must of course adapt himself absolutely to the first. I have never been able to bring in a full *allegro tempo* immediately after the *fermata*. The cadence seems to me to have a kind of after-effect, and I therefore always began in a somewhat more restful manner, wich corresponds in my opinion to the quiet character of this passage, so strangely different from the first part of the movement. I then made use of the following *crescendo* to lead back to the main time of the piece which I allowed to make its entry at the *f*.

I must repeat again and again that these delicate modifications of the time are really a question of the feeling, and are not mere derangements for the sake of effect. If anyone felt justified by what I have said in proceeding in the latter manner, it would be better if I had not spoken at all. Unless these gentle deviations give the impression of being merely an outflow of natural sensation, to be taken as a matter of course, it would be much better and much more artistic simply to hold fast to the prescribed *tempo* throughout. When it becomes evident that the conductor wants to "create" something special, in order that his own mind and inspiration may shine forth, nature, unity and direct contact with the original are immediately sacrificed and Beethoven's own peculiar style is irreparably lost. I therefore recommend a very careful trial of the proposals which I have made. I would much prefer that they should not be followed at all, than that they should be wrongly followed.

Page 14, last bar but two to page 15, first bar. The transference of the secondary theme from the horns in the

first part of this movement to the bassoons here is merely a way out of a difficulty. Beethoven could not entrust it to the *E* flat horns, as he could not use stopped notes for this powerful and luminous passage. There was no time for a transposition and evidently he was unwilling to add a second pair of horns simply for the sake of these few bars. So there was no other way out of the difficulty than to make use of the bassoons. The effect they produce, however, when compared with the idea we obtain from this passage as it appears in the first part, is lamentable, in fact it is simply comic. It sounds as though a "Bajazzo" had made his way into the council of the gods. And this bad effect is increased by the fact that both horns suddenly chime in with an open natural note in the 4th bar at *sf*, so that this bar sounds quite unreasonably louder than the three preceding ones. The attempt has been made to let the horns chime in *p*; then a horn has been added to the bassoons or the bassoons doubled, which is of course also only a make-shift. There is only one radical change which can be made and this is preferable to all these half-measures; that is, *to replace the bassoons by the horns*, and this is certainly what Beethoven would have done, had all our instruments been at his disposal. The bassons can pause from the bar in question onwards and need not chime in before the 6th bar of page 15, just as they do in the corresponding passage in the first part; then the three-bar-pauses in the horns can be filled in thus:



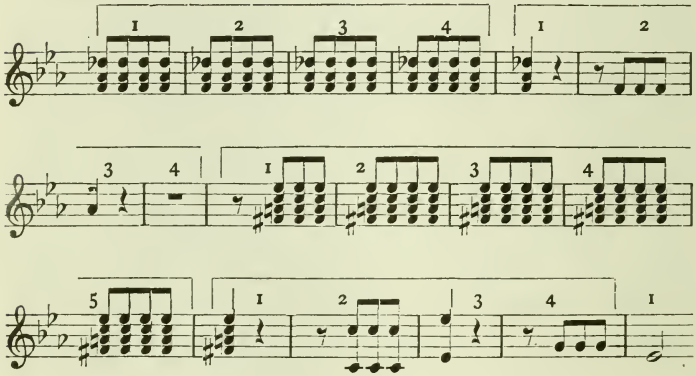
This is the only way in which this theme can acquire its true colour and dignity.

Page 15, bars 2 and following. See what has been said

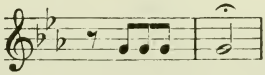
for the two last bars of page 5 and those immediately following.

Page 18, bars 2—7. In reference to this passage, I will quote what I have already said in my book "On the Art of Conducting" (Über das Dirigieren), 3rd edition:

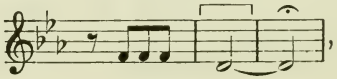
"In one passage towards the end of the first movement a period of five bars occurs.



Whether the 4th bar of the second period, the general rest, be taken as a short *fermata*, and the first bar of the following period of five bars as an up-beat (which would give another period of four bars), or whether the extra bar be explained by assuming that the principal theme, when it is repeated, is written the first time thus



the second time with one additional bar thus



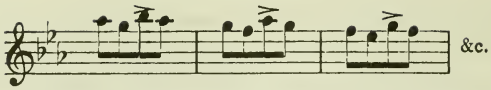
in fact, however the matter be *mathematically* reckoned, in any case the short breathless pause followed by the bursting forth of the prolonged chord of the diminished seventh produces a fearful, threatening, overpowering and even crushing effect. It is as if a giant fist was seen rising out of the earth. Now is it believable, that on almost every occasion I have found the indescribable effect of this passage simply destroyed by the criminal omission of one bar of the diminished-seventh chord, or even of the general rest-bar itself?

"The most tasteless rhythmical displacements have been allowed with impunity, the most idiotic air-pauses have been introduced so as to look interesting, but the outburst of a genius into the lawlessness characteristic of a true genius has been levelled to the ground; four bars must be the order of the day. O sancta simplicitas!" —

Page 18, bar 11 to page 20, bar 23. In the whole of musical literature I know of no passage which produces a greater instrumental effect. And yet no more instruments are playing than in one of Haydn's symphonies! Are they giants whom we hear scraping and blowing? Does the power of the thought speak so forcibly to us that the ear of our soul hears more than the ear of our body? — Who is so bold as to wish to fathom the actions of a genius? —

My advice as to the execution is: for Heaven's sake let there be no hurry and no gradation. Strict, not too fast, normal time and emphatic *fortissimo* every where. *Every note as if it were made of iron.*

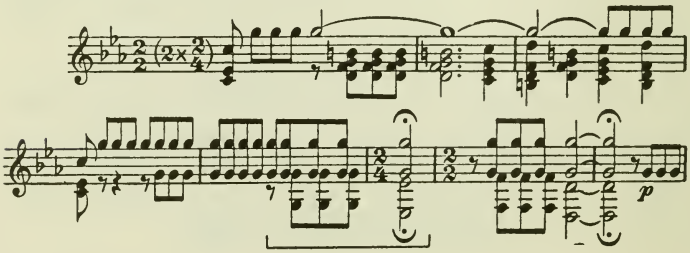
In conducting Beethoven's symphonies one can never be safe from surprises. In a large orchestra I did not succeed at first in giving this passage its full value, nor did I immediately discover the reason. The riddle was not solved until at the next rehearsal I found that the permanent conductor had prescribed the following accents:



and that this was followed by some of the players. It is hardly believable that the idea would occur to anyone to disfigure this cyclopean structure with a zig-zag line of syncopation.

Page 21. The enormous force of the preceding part seems to me to justify a slight diminution of speed from perhaps the second bar of this page onwards; then the main theme, which comes in once again for the last time with absolutely crushing weight, seems somewhat distributed here, as it is in no other passage of the movement. The whole moral and physical strength both of conductor and players must be concentrated once again on this elementary theme, and this is what I found impossible in *allegro*-time. I then sustained the *fermate* here longer than in the other passages, and began the incomparably beautiful *piano*-passage after the second *fermata* at a still more restful time, in order to allow the first time to make its entry again at the *ff* — a painful memory, from which one has to tear one's-self energetically away, in pursuance of one's fate.

If we treat each respective pair of bars as one, in order to do justice to the rhythmic value, from the 24th bar of page 20 we get the following passage:



Thus we see that the main theme now has exactly the same rhythmical character as it had in the repetition of the first part. Thus first appearance and return correspond on the one hand, repetition and coda on the other. The two bars however which apparently cannot be taken together as one, do actually complete each other mutually and can thus also be considered as one bar. So, in this respect too, the whole movement is wonderfully proportioned, and, on this very account, the meaning of the one irregular period (page 18) is greatly enhanced.

If the string-quartett is strong, doubled wood-wind is very beneficial in this symphony. I have introduced doubling in the first movement for the following passages.

Page 3, bars 1—5.
Page 4, bars 9—11.
Page 5, bars 14—20.
Page 7, bar 2 to page 8, bar 13.
Page 10, bar 12 to page 11, bar 28.
Page 12, bar 3—7 and 15—27.
Page 14, bars 16—22.
Page 16, bar 9 to page 17, last bar but one.
Page 18, bar 3 to page 21, bar 7.
Page 21, bar 16 to the end.

Page 22. The time is *andante con moto*, so it is fairly animated. If the *con moto* is overlooked the movement becomes tedious and rambling; if however the conductor, in his efforts to do justice to the *con moto*, forgets the *andante*, the whole soul of the movement is taken away and in its place we have an indifferent piece of tinsel with high-sounding phrases. The metronome mark ♪ = 92 changes the *andante* into an *allegretto*. I have therefore adopted about ♪ = 84. In my work "On the Art of Conducting" I have

already mentioned the difficulty of expressing in words what can only be expressed by a deeply felt and animated execution. To the numerous cases of this kind we must reckon the right appreciation of the time of this movement. I must warn against any sentimental distortion, either of the principal melodies, or of the triplets (Page 22, bars 14, 18, 19 and 20). I would also warn against robbing the magnificent *C*major-passages (pages 23, 26 and 30) of their freshness by allowing the speed to slacken with the idea of producing a pompous effect.

Page 26, bar 11 to page 27, bar 6. The demi-semi-quaver and semi-quaver notes in the violoncellos sound better played with an up-stroke only, than with up- and down-stroke alternately. The same holds good in the two last bars of page 25 for second violins and violas.

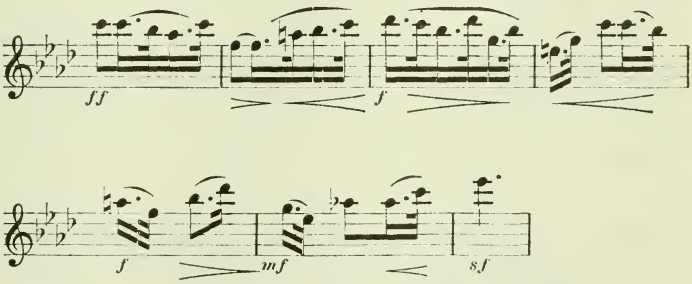
Page 28, bars 10 and following. The melodic figure in bassos and violoncellos becomes a little indistinct here, so it is better if these instruments play with their full strength at first. Trumpets, horns and kettle-drums are modified to *mf*, and by this means their cessation later, when the harmonic sounds have also ceased, is rendered less noticeable. Wagner has already recommended this modification. I should advise the string and wood-wind players not to play loudly enough to prevent themselves from hearing the bass-figures distinctly. This renders the whole passage clearer. The glory of the passages lies, not so much in the brass, or the upper chords, as in the splendid basses; justice must be done to these at all cost.

Page 29, bar 9. The *fermata* should not be sustained too long.

Page 30, bar 4. Bülow allowed this *forte*-chord to be played *pizzicato* by the quartett, though only in his later years, I believe. One can only ask "Why?" in amazement.

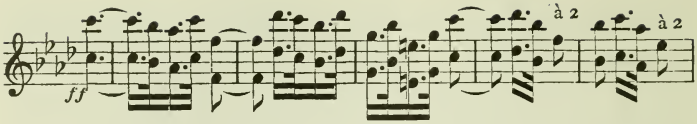
Page 33, bars 8—13. The partially imitative, but everywhere independently conducted melody of the wood-wind

disappears altogether if all the instruments of the orchestra play a uniform *ff*. If doubled wood-wind is to be had, this is partially obviated by strengthening the parts of the flutes, clarinets and bassoons (not the oboes) in the bars mentioned. A ≻ can be played after the *ff* in the first bar for the oboes, horns and trumpets so as to enable them to play the following four bars only *mf*. Then the kettle-drums in the third bar also come in at *mf*. In the last bar the instruments in question can play *crescendo* again up to an *ff* in the first bar of page 34. (In bar 6 the second trumpet of course takes the lower *F*.) The string-quartett however phrases in the following manner, which is noted here for the violins only.

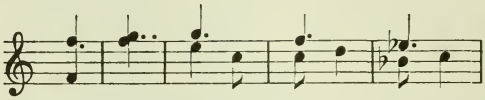


The *mf* and *f* in this passage should be understood merely to mean a somewat modified *ff*. The degree of modification must be decided upon in proportion to the distinctness with which the melody can already be heard in the wood-wind, which is blowing *ff* continuously throughout.

If doubled wood-wind cannot be obtained, then, I think, there is only one way of doing justice to this counterpart, and that is to hand over the purely harmonic parts of the oboes to the clarinets, and to give their melodic parts to the much more prominent oboes thus:

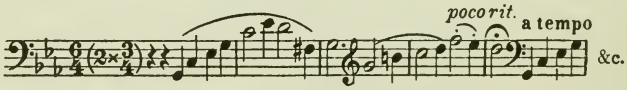


This is, of course, in addition to the dynamic gradation already described. An even surer way, though a much more arbitrary one it is true, is to do away with the filling in part in the wood-wind altogether and to let all eight instruments play the theme; then in the last five bars of page 33 the part of the oboes might be given to the horns and written as follows:



Every conductor must settle with his own conscience as to whether he can adopt either of these proposals. The acoustic conditions of the hall will have some weight in the decision, but in all such cases the supreme command to be obeyed is that of clearness.

Page 37. The third movement cannot be compared with any of the other Scherzi of Beethoven's symphonies, in spite of the number of different types which exist. It is heavier and more tragic and must therefore be performed more slowly than the others. The metronome mark $\mathfrak{d} = 96$ is excellent and should be retained for the Trio, which, for some unknown reason, is generally played more slowly than the main part. It is interesting from the point of view of rhythmic value, that here too each pair of bars has to be taken together as one bar. The beginning therefore reads as follows



and similarly for the whole of the movement.

Page 38, bar 18 and page 40, bar 15. I have heard these bars played as though *sf* stood before each *diminuendo*, so that these bars began just as loudly as the two respective preceding ones which were really marked *sf*. I have also heard them played so that the beginning of the bars quoted was already weakened, which is rather natural, as the third preceding crotchet has already a slightly diminished force compared with the *sf*. It thus sounded as though these two bars, in contrast to the two respective preceding ones marked *sf*, had an *mf dimin.* prescribed for them in the score. And this I believe to be the right mode of execution. This view is upheld moreover by the fact in the second passage *p* is prescribed for the trumpets and kettledrums.

Page 41, bar 14. The *crescendo* with which this bar begins must on no account be allowed to cause an increase of speed.

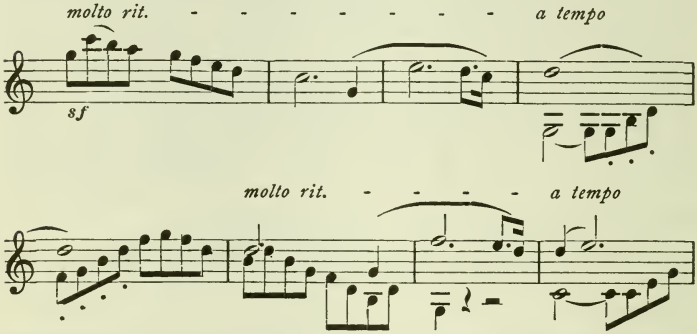
Page 42. It is important for the whole Trio that the upbeat of the theme should not be indistinctly given, but should be played forcibly and rendered distinct from the following notes, without however causing any modification of the time. It is true that the character of the Trio is that of an irresistible storm somewhat regardless of consequences, but it is always dignified and never uncouth.

Page 46. The *pizzicati* of the contrabassos (five bars before the double-bar) can bear a slight diminution in the speed, which may reach its climax at the *A* flat *G*. Normal time should be resumed when the "*arco*" is reached.

Page 46, bars 20 and following. There is nothing to be said as to the execution of this incomparable "reprise", but that it would be spoiled if any attempt were made to introduce gradations either into the time or the strength. The *arco* grace notes in the violas are a possible source of danger for the breathless *piano* which should dominate all this part, so that I cannot sufficiently recommend the softest possible sound for these instruments.

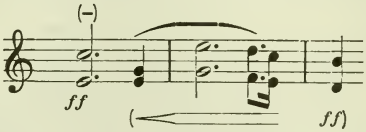
Page 52. Entry of the Finale. With full force, but not too slowly. The metronome mark is good.

Page 55, bar 4 to page 56, bar 2. At a Berlin performance at which I was once present, Bülow introduced the following time-gradation,

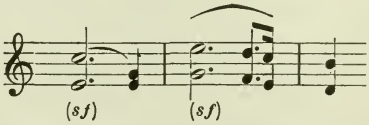


which I merely reproduce as a warning against such senseless dislocations, which merely cause surprise and produce no artistic expression.

It should be observed that the phrasing runs thus

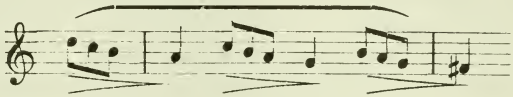


and not, as it is generally played, thus

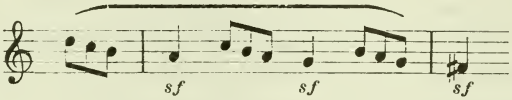


Page 56, last bar and page 57, first bar. Experience has taught me that the difference in rhythm and phrasing in these two bars as compared with that of the two preceding ones, can be distinctly rendered by holding on the dotted crotchets and placing a significant emphasis on the quaver notes (*D*).

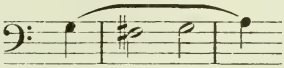
Page 58, bars 1, 5 and 7 with the up-beat. The phrase of the first and second violins should *not* be played as a figuration but in a sustained, melodic manner, giving exact value to the triplets and without any false accent on the first and third crotchets;



is therefore a better notation than



There is a tendency here for the players to hurry. We shall see the phrase in the violoncellos



acquire such importance presently, that, in my opinion, it is advisable to bring it rather into prominence already, both here and in similar passages. This can be done without any change in the notation if the attention of the players is drawn to the passage.

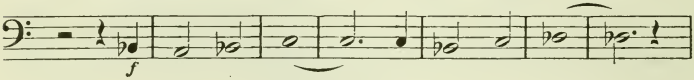
Page 63. It is better to omit the repetition of the first part. The *C* major coming in after the gloomy anxiety of the third movement is so supremely powerful, that a repetition which is not preceded by the anxious expectation, can only weaken the effect.

Page 64, bar 2 with up-beat to page 65, bar 2. First the violas and violoncellos, then the first and second violins with the violas, may be brought rather into prominence from a thematic point of view. Compare what has been said for page 58.

Page 65, bars 2 and following. In this graceful passage both string and wood-wind should play in the softest manner

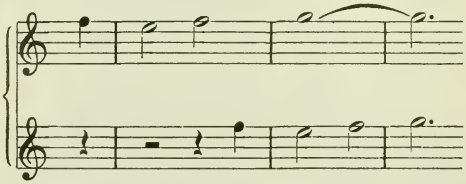
possible. One might perhaps also recommend the conductor to adopt a rather more "flowing" time.

Page 66, bar 2 to page 67, bar 1. The thematic part entrusted to the violoncellos and contrabassos often sounds strangely weak in spite of the fact that they are accompanied by the contra-bassoon. As the character of the bassos is here evidently intended to be very weighty and powerful, I have often reinforced them with the third trombone. The latter however should not play with immoderate strength, otherwise it will destroy the colossal effect of the entrance of the first and second trombones which immediately follows. I therefore gave the following part to the third trombone



and thus obtained the desired effect. If however, owing either to the acoustic properties of the hall, the arrangement of the players or the special excellence of the orchestra, the bassos were sufficiently audible without the help of the trombone, of course I let them play alone. The first and second trombones cannot display enough splendour and force in the glorious passage which follows (page 67). They must play with evident *enthusiasm.*

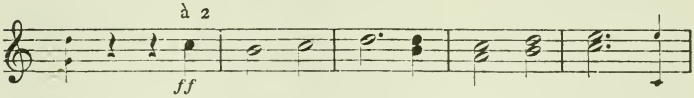
Page 68, bars 1 and 2. The powerful antithesis in the violins and brass-instruments



cannot be strongly enough accented.

Page 69, last bar but one to page 70, bar 3. The wood-wind is too weak here even when it plays doubled. I therefore have no hesitation in letting the horns, which are

simply employed here in unison with the short trumpet-notes, play as follows:



by which means the passage becomes a regular blaze of glory.

Page 72. In the three-four time I interpreted the time in such wise that two bars corresponded exactly in value to one allabreve-bar; I thus really kept to the same time and held it fast until the second entry of the allabreve-bar. The reminiscence of the Scherzo has lost all its anxious expectancy here. It is as though years of a rich and full life lay in between; a short lingering over scenes of the past which no longer cause any pain, then suddenly a fresh, joyous appropriation of the smiling present. Over-powered by the feeling which I have just tried to describe, I have never been able to help giving the return of the main theme (page 67) in a somewhat more animated manner than the first time.

Page 81, bars 2 and 3. For the bassos see what was said for the violins in the last bar of page 56, and the first bar of page 57.

Page 82, bars 3 and 7, and page 83, bar 2 with up-beats. See page 58, bars 1, 5 and 7.

Page 86, last bar to page 87, last bar. First the violoncellos, then the first violins must develope as much force as possible in their theme. If all the wind then attack the same theme at the same time, they must be exhorted to play the up-beat (page 87, last bar at the *più f*) with great emphasis and determination and not wait for the first following crotchet, which often happens out of sheer carelessness.

I will here give the result of a long experience with orchestras of the most varied kinds. Both trumpets and

kettle-drums, especially the latter, when they have to come in *fortissimo*, generally only begin to think about it at the moment when they have to come in; the consequence is that the first chord sounds quite feeble and the *fortissimo* proper only begins at the second chord. Many splendid brass effects, and not least the beginning of the Finale of which we have just been speaking, have been spoiled by this apparently hereditary laziness. The conductor should therefore exhort the wind concerned to have breath, instrument and attention in readiness so that they have all their force at their disposal at the important moment, and do not come into possession of it only when the deciding point is passed.

Page 89, bars 4—9. If hitherto the speed has possibly been somewhat increased, these beats give the welcome opportunity of bringing it back to the normal again. In any case I should recommend that the whole passage which follows from the entry of the bassoon (bar 9) to the *sempre più allegro* (page 93) should be taken at a speed not greater than that of the beginning. The sublime joyfulness of this passage is then effectually reproduced.

Page 93, bars 4—6. No increase of speed is allowable here. On the contrary, the players of stringed instruments must be carefully warned to restrain the tendency to hurry—, which, curiously enough, is always observable in this passage, — otherwise the quaver figures in the wood-wind and horns sound indistinct and blurred. The increase of speed comes in at the *sempre più allegro*, as prescribed. This direction is more important than appears at first sight. The uncertain hurrying which one generally hears at the first rehearsals is simply horrible.

Page 94, bar 8. I think I am justified in looking upon the *presto* as a continuation of the *sempre più allegro*. Thus if I began here to conduct in whole bars, these were at first not really quicker than the immediately preceding bars which

were conducted with two beats; in fact the whole passage, from the *sempre più allegro* to the *fortissimo* on page 96 (bar 11) where the full *presto* comes in, seemed like one single great *accelerando.*

I need hardly say that if doubled wood-wind can be obtained it can be freely used in the Finale. I should recommend in any case, even in smaller orchestras, the doubling of the horns in this movement; the third can be paired with the first, the second with the fourth, and the parts marked *D* and *S* as in the wood-wind. Two piccolos would also be an advantage; the contrabassoon of course suffices undoubled.

The doubling is generally introduced in the two last bars of the third movement (page 50); then, whilst the other instruments are already playing fairly strongly, the strengthening instruments come in at *piano* and make a strong *crescendo* which gives greater intensity to the general *crescendo.* From the beginning of the Finale everything is played doubled until bar 5 of page 58. Then the doubling comes in again at the following places.

Page 59, bar 5 to page 60, bar 3.

Page 61, bar 4 to page 64, bar 1.

Page 66, bar 2 (fourth crotchet) to page 72, first bar of the $^3/_4$ time.

Page 76, bar 1 to page 82, last bar but one.

Page 83. The first flute can begin from the fourth bar; the other reinforcements begin in the last bar at the *ff* and continue till bar 6 of page 84.

Page 85, last bar but one to page 89, bar 9. (The bassoon-solo *single* however). On pages 90 to 93 the semiquaver runs of the piccolo may be doubled, but nothing else.

The last doubling begins in the last bar but one of page 96 at the *ff* and continues to the end.

SIXTH SYMPHONY.

Page 3. The metronome-mark 𝅗𝅥♩ = 66 is too quick and gives rise to the erroneous idea that this movement ought to be conducted in whole bars. I should propose ♩ = 108 or thereabout.

Page 3, bar 4. No pause to be made after the *fermata.*

Page 3, bar 12. Although *f* is prescribed as recently as the preceding bar, the *f* in the bar which follows and the melodic character of the whole passage seemed to me to justify a diminution of force in this bar between the two *f*'s. I have therefore marked it *mf.*

Page 6, bar 23. In order to bring the melodic parts — flute and clarinet — into relief, I made the string-quartett, after having executed a moderate *crescendo*, begin this bar *piano* again; the four following bars should still be *piano*, then in the second bar on page 7 a *crescendo* begins which leads up to the *f* in full gradation.

Page 7, bar 21 and page 8, bars 2, 5 and 6. The second horn plays the lower *D* throughout.

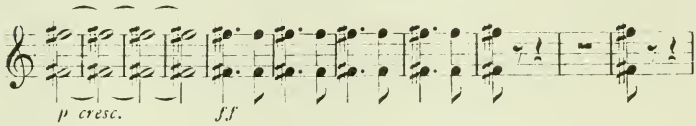
Page 9. The first part not to be repeated.

Page 10, bar 9. The incomparably beautiful entry of this *D* major acquires more significance, if the orchestra, after the preceding *crescendo*, begins *pp* again and lets the *crescendo* start afresh gradually from the beginning. By this means, in addition to the poetical effect which is gained by the modulation, the almost inevitable error in a *crescendo* of such length (24 bars), of allowing the full *forte* to begin too soon, is avoided. Exactly the same holds good for the similar entry of the *E* major in bar 12 of page 12.

Page 11, bars 15 and 16, and page 13, bars 18 and 19. A conductor with a very fine feeling for modulations of time, might introduce a gentle *ritenuto* in these two bars, and then return to the original time in each respective

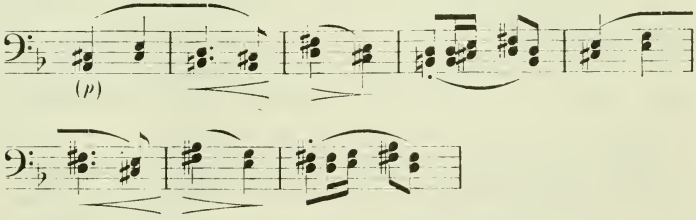
succeeding bar. If done with care and without exaggeration this produces a very good effect and is quite in keeping with the spirit of the symphony.

Page 12, last bar to page 13, bar 10. Certainly Beethoven would have made use of the horns in this bar if the needed notes had been at his disposal. This is clear from the similar passage in bar 17 of page 10. I have therefore added the following parts for the horn starting from the bar in question.



This is not absolutely necessary, but it seems rather strange to hear this passage which is raised a tone (*E* major in contradistinction to the preceding *D* major) without the ring of the horns, and to be forced to say that doubtless it was only a technical hindrance which caused this omission. The artistic conscience of the conductor must be the guide as to whether my suggestion should be adopted or not.

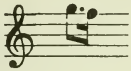
Page 14, bars 9—16. For a careful performance I propose the following notation for violas and violins:



Page 15, bars 4 and 5. The second horn plays the lower *D*.

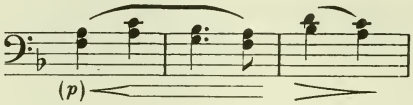
Page 16, bars 2 and 4. The trill should be taken with-

out grace-note to the second crotchet of the last bar; it stops there, so that this crotchet is played



simply, *without* shake.

Page 16, bars 17—19. Second violins and violas come in here as a repeating continuation of the clarinets and bassoons. The following notation is therefore a suitable one:



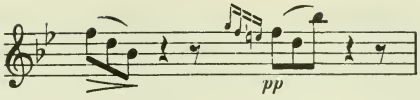
Page 19, bar 12. See page 6, bar 23.

Page 22, bars 11 and following. The whole passage would be robbed of its character if it were to be hurried. The first time, taken in an easy manner, should be the standard to the end of the movement.

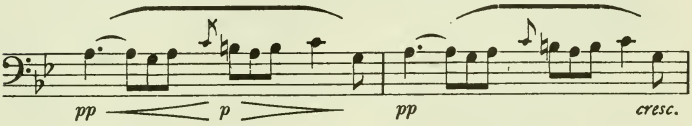
Page 26. The second violins, the violas and the two muted violoncellos are apt to sound too loud in all the passages where they have figurations. The conductor should see that these instruments only form a background which brings into relief the tender light-pictures of the melodic parts. Great care must be taken not to let the time drag. The metronome-mark ♩= 50 is all that can be desired.

Page 27, last bar but one. In order to allow the gently blowing clarinet to give a clear melodic sound, first violins and bassoon might begin quite *pp* on the *F*, and play *crescendo* in the next bar with the rest of the orchestra.

Page 28, bar 3. In order to obtain a graceful execution I think the following gradation is justifiable:

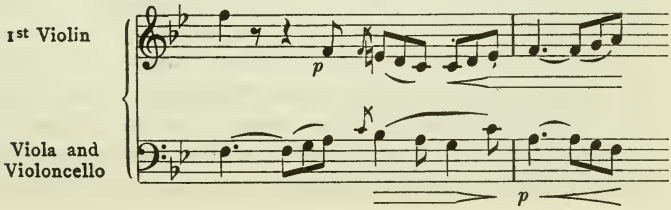


Page 30, bars 2—5. I allowed the violins and the first bassoon to play slightly *diminuendo* on the fourth crotchet of the first of these bars; then all players began the following bar (*A* major) in lightest *pp*. In the next bar the violas and violoncellos joined the bassoon, also as softly as possible, but animated the expression just the least bit towards the middle of the bar. Then the sound is again diminished in order that the beginning of the last bar may be quite *pp* again, and this *pianissimo* is sustained until the *crescendo* prescribed by Beethoven on the fourth crotchet.

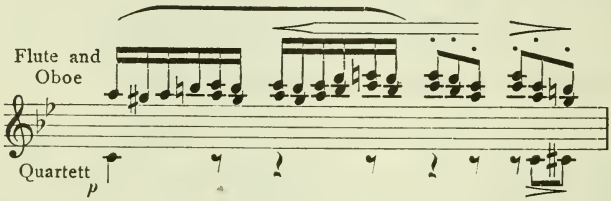


Page 31, bars 4 and 5. The shake on the *G* in the first violins goes on to the *A* of the next bar without grace-note. Then the flute and first violin enliven the expression towards the middle of the bar in the manner already described for the violas, violoncellos and bassoons. (See the last quotation.)

Page 32, bars 4 and 5. For the sake of clearness the following notation may be recommended:



Page 33, last bar to page 34, last bar. First violins and violas should play the three-note figures in strictest *pp*, as the slightest excess of prominence in these parts thickens the sound unduly. I should prescribe *mp* for the flute from the last crotchet of the third bar on page 34, and for the oboe from the 5th bar onwards. In the last but one bar of this page the *crescendo* in the quartett and the horns should only be quite moderately executed in order not to obscure the free play of the wood-wind. For the last bar I have adopted the following notation:



Page 35, bars 2 and 3. In the first of these two bars I let the violas and violoncellos play *crescendo* in the first half, then moderate again in the second half. In the 2nd bar I have ventured to change the first *f* into *mf* in all the parts; then I added a < which leads up to the second *f* prescribed on the third crotchet of this bar. In reference to the last remark, see the similarly notated passage on page 36, bars 5 and 6.

Page 35, bar 4 to page 36, bar 3. For the same reason as in the similar, above-mentioned passage, the bassoon and first violins must perform their figures consisting of three notes quite *pp*. So too the *crescendo* in the 3rd bar of page 36 must be taken in a very moderate sense. Only the solo-playing clarinets may allow themselves more freedom. The horns can take the lower *F* in the 4th and 5th bars of page 35. Not so however in the first two bars of page 36. Here the second clarinet sustains a low *F* (sound

E flat) the peculiar sound of which is disturbed if the second horn blows in unison. In the 3rd bar of this page the second horn may take the lower *F* again, and in the fourth the lower *D*.

Page 36, bar 7 to page 37, bar 1. In the first two bars the flute should be marked *pp* from the second crotchet onwards. In the last two, clarinets and first bassoon as well as the rest of the orchestra should be marked *pp*, the flutes, however, *ppp*. (See the wonderful combination of the flute-notes with the anticipation-notes of the clarinet in the 3rd bar of the passage quoted.)

Page 38, bars 3—6. From here onwards the whole orchestra should play in lightest *pp* in order to bring the flute, which is of course also playing equally softly, into melodic relief. In the last two bars the second horn (*F*, *D*, *G*) plays an octave lower. See the similar bassoon-passage, page 35, bars 4—7.

Page 40, bars 3—6. See page 30, bars 2—5.

Page 41, bars 6 and 7. See page 31, bars 4 and 5.

Page 42, bars 5 and 6. See page 32, bars 4 and 5.

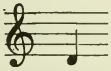
Page 43, last bar to page 44, bar 7. This splendid passage, distinguished by its simplicity and its artistic relation to the whole work, not only produces its best effect, but also bears the truest resemblance to nature, when it is played in strict time, without the slightest attempt at any special gradation.

Page 44, last bar but one. In the first half of this bar, a gentle, moderate *ritenuto* may be introduced, which, from the *sf* onwards gradually gives way to the first time again.

Page 45. As regards the time of this Scherzo also, we gain nothing by comparing it with the other Scherzi of Beethoven. It has an easy-going character and must therefore be taken rather more slowly than, for instance, the

Scherzo of the Eroica or the seventh Symphony. It should be noticed that Beethoven has prescribed *allegro* here, whereas generally his Scherzi are marked either *presto*, *molto vivace*, or some similar expression denoting a very quick time. The metronome-mark ♩. = 108 also helps us to get a true appreciation of the time. A really quick time would not only destroy the true character of this piece but would also be detrimental to a true and adequate execution of the delightful solo-passages (pages 48, 49 and 50), in which we seem to witness the rustic dances of merry youths and maidens. At last, at the end of the movement, when the joyful mood has risen to the pitch of enthusiasm, we see that Beethoven himself has prescribed a rapid time (*presto*). And yet I have often heard the whole Scherzo taken so quickly that at this point an increase of speed becomes impossible and the movement simply hurries on at the same express speed throughout.

Page 46, bars 12, 19, 20 and 27, page 47, bars 3 and 6, page 51, bars 10, 13, 14 and 17, page 53, bars 5, 10 and 13. In these bars the second horn takes the lower *C* and *D* throughout, as the awkward leaps in this part can only be explained by the fact that the



was wanting on the natural instruments.

Page 50. The 2/4 bar emphatic and uncompromising, not too quick, perhaps ♩ = 116 instead of ♩ = 132.

Page 50, bar 22 to page 51, bar 1. The important and characteristic part of the flute becomes inaudible here if the rest of the orchestra plays *ff* as prescribed. This can be avoided however by means of a reinforcement, without any other instrumental change. As a piccolo is necessary for the storm-movement, the player of this instrument can strengthen the first flute in this passage (with the grand flute,

of course, which he will bring with him for this purpose) and the second flute may here also play the part of the first. It matters less that the second flute-part be sacrificed, than that the part of the first flute be inaudible. If double wood-wind can be had for the storm-movement and the Finale, we have a total of at least five flute-players (including the piccolo), so that four can play the first, and one the second part. This gives a perfect result.

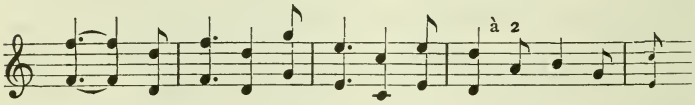
Page 54. No breath-pause should be made after the Scherzo. The *pp tremolo* of the bassos, which represents the distant thunder, comes in suddenly and unexpectedly. This movement is unconditionally *allabreve*, and must therefore be conducted in two beats, not in four as is sometimes done. The mingling of quintoles in the violoncellos with the ordinary semi-quavers of the contrabassos (page 55, 56 &c.) shews clearly that Beethoven intended to produce an entirely naturalistic effect here, so that the time should on no account be retarded for the sake of a "correct execution of the bass-figures", which is a view that I have sometimes heard maintained. The metronome-mark 𝅗𝅥 = 80 gives the right time.

Doubled wood-wind and doubled horns (third to first and second to fourth) are very useful both in this and the last movement. The doubling might come in from bar 3 of page 55 to page 58, bar 6, and from bar 4 of page 60 to page 63, last bar but one.

Page 65, bar 11 to the end. This wonderful transition will bear a gradual slackening of the time until the entry of the pastoral song for which ♩ = 60 is a very good metronome-mark.

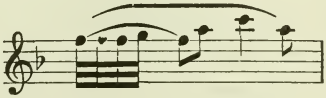
Page 67, bar 6 to page 68, bar 2. Here Beethoven begins to strengthen the parts of violoncellos, violas and clarinets by means of the horns. From the fourth bar this reinforcement ceases as the notes are wanting for the second horn, and at last, in the last bar of the passage, the first

horn also comes to a stop because the *A* and *B* are wanting. This breaks into the melody in a most disturbing manner and it not only may, but must be altered. A perfect melodic succession of the horns would necessitate the omission of harmonically important notes, first of the second horn, and, in the last bar, of the first horn also. As every orchestra which attempts Beethoven's Symphonies at all, has four horns at its disposal, I should advise at first the doubling of the horns at the entry of the melody, and then the continuation of the first and second horn from the last bar but one of page 67 thus:

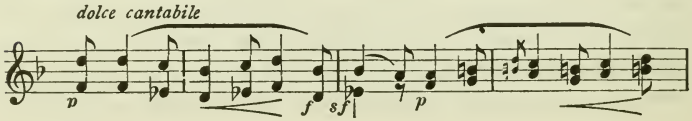


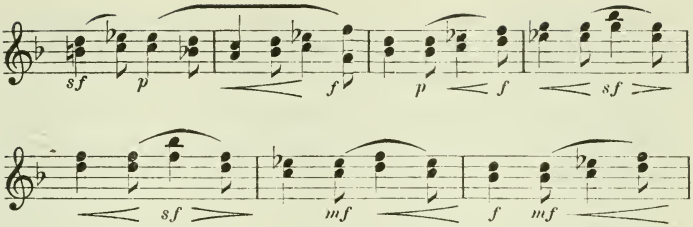
allowing the third and fourth meanwhile to play the original melody. If double wood-wind can be had the clarinets may also be doubled.

Page 70, last bar but one. The trill in the first violins to be played as a short double upper-mordent without ending grace note, thus:



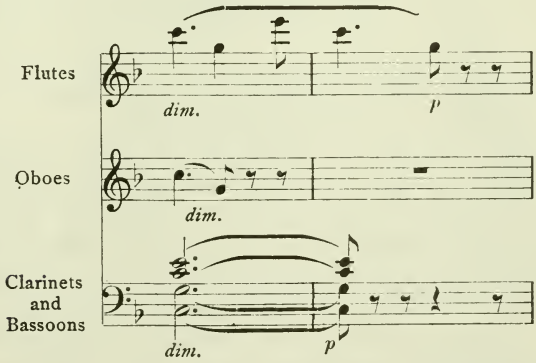
Page 72. The beautiful melody in the clarinets and bassoons needs a particularly expressive execution. I have therefore added a *cantabile* to the *dolce* and written the parts as follows:





In the last bar of this quotation I let all the wood-wind begin to play *mf* on the third quaver, the violins and violas on the second semi-quaver, and extended the *crescendo* (begun at *più f*) over the two next bars to the *ff* in bar 2 of page 73. It may in certain cases be useful to double the clarinets and bassoons until the third bar of page 73.

Page 73, bar 9 to page 74, bar 5. Here the wood-wind (exclusive of the horns) may be doubled. It may be advisable in this and similar passages, not to let the doubling cease all at once in all the instruments at the same time but to aim at a uniform *diminuendo.* From bar 6 of page 74 the strengthening instruments might therefore play the following:

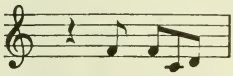


A thoughtful conductor will be able to decide all details of style and expression in such cases.

Page 75, bars 3—10. The *pizzicati* of the second violins must be brought into relief, but this does not mean that they should be played *f*.

Page 75, last bar but one to page 76, bar 5. The thematic alternation between first violins and violas must be rendered quite distinct.

Page 76, bar 7 to page 77, bar 4. The variation of the main theme is here entrusted exclusively to the horns. Here too the absence of certain notes in Beethoven's time necessitated a harmonic deviation from the melodic feature. From the first bar of page 77 however, this deviation is so in accord with the character of the horn that the absence of a deeper melodic part is not felt at all. But in the last bar of page 76 Beethoven was driven to a meaningless and clumsy leading in the second horn, and I believe that every reader endowed with a fine perception will feel that he wrote this part unwillingly, and only because he was forced to do so by the imperfection of the instruments of his day. I have therefore introduced this change into the second horn:



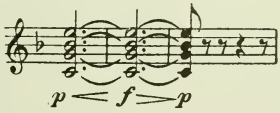
In addition to this the horns should be doubled for the whole passage.

Page 82, last bar but one to page 83, bar 7. If doubled wood-wind is available, the first flute may be doubled here, then the first bassoon and first oboe (page 83, bar 1) and then the first clarinet (bar 4). After this both oboes, the second bassoon and the second clarinet may be doubled (bar 6), and in the last bar mentioned (bar 7) the horns also. This doubling can last till the 3rd bar of page 85, where the strengthening instruments, which have already made a strong *diminuendo* at the same time as the main instruments, cease playing.

Page 84, bars 4 and 5. In order to do justice to the splendour of this magnificent modulation, I introduced a $<$ in the first, and an *fff* in the second bar. This latter was sustained in its full force until the *diminuendo* began (page 85, bar 1). It ought to sound as though the whole fulness of heavenly blessing was being poured forth over fields and meadows.

History tells of a conductor who added kettle-drums in this movement. If this be true, no words can express the barbarism of such a proceeding. Surely no supreme genius is needed to perceive that, in this symphony, Beethoven has reserved the kettle-drums simply to produce the noise of thunder, and, with inimitable fine-feeling, has abstained from using them on any other occasion.

Page 85, bars 7 and following. The execution of the end of the movement must be absolutely simple, warm and sincere, without any trace of sentimentality or any deviation from normal time. In the two last beats, and from bar 10 to bar 12 of page 86, the wood-wind and horns may be doubled in such wise that the extra instruments begin *piano* in bar 10 (not *forte*), play *crescendo* till the next bar, and thereupon *diminuendo* again, thus:



This in conjunction with the entry of the trombones, produces a very beautiful swell, like the swell of an organ.

In reference to the substitution of lower notes for higher ones in the second parts of the brass instruments, the following hints might be of use.

The second horn takes the lower *D* everywhere from the last bar of page 68 to bar 5 of page 70. Then it takes the lower *F* everywhere from page 72, bar 7 to page 73,

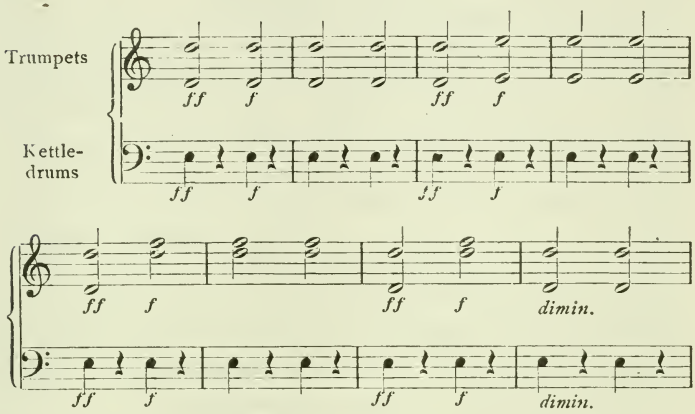
bar 2; the lower *D* from the last bar of page 77 to bar 2 of page 78, and then again the lower *D* in bar 5 of page 79. In the pastoral song the second trumpet always takes the lower *D* instead of the higher one. This substitution of lower for higher notes is not necessary for either instrument in the storm-movement.

SEVENTH SYMPHONY.

Page 3. The introduction is generally played too slowly. It is marked *poco sostenuto*; not *adagio*, or even *andante*. The time is never really slow throughout the whole symphony, and therefore not here, where the vital energy which permeates the whole work seems to be already moving its wings. What can one say when one hears the violin passages (page 4, bars 1—4), which seem to fly up like airy sprites, played in such time that it sounds like a child practising scales; or when the light ring of a graceful round (page 5, bars 4 and following, page 7, bars 2 and following) is played so slowly that one can imagine one hears the funeral procession of some dead general approaching in the distance? One would like to call to a conductor who allows such a proceeding: "For heaven's sake read the time directions, before you dare to conduct such a master-piece"!

Page 6, bar 3 to page 7, bar 1. If the trumpets blow *ff* here continuously, they sound extraordinarily shrill and hide both the characteristic leaps of the first violin and the equally uncommon passages of the wood-wind. I tried at first taking the trumpets in unison with the first violins so as to bring out this part clearly. As I grew to understand Beethoven's style better however, I saw the worthlessness of this remedy. I should therefore warn against it now. But I do

think it is good to let the second trumpet occasionally take the lower notes (see the following example), and make a specially strong accent only on the first crotchet of each second bar, where the harmony changes and where the kettle-drum can also be more in evidence than in the other bars.



It is also good to double the wood-wind in these bars if possible.

Page 8, bars 5—10. This passage seems meaningless when it is executed in a spiritless manner. In any case those who see nothing in it but a constant repetition of the same note, will not be able to make anything out of it, and in their bewilderment will overlook the main point of the whole thing. As a matter of fact, the two last bars before the *vivace* with the up-beat prepare the way for the rhythm which characterizes this movement, whereas in the two first bars of the passage quoted the vibrating movement of the introduction dies away. The two middle bars, which represent the moment of the greatest restfulness, give at the same time the feeling of intense expectation which is naturally felt at a moment when the old is dying, and the new is momentarily expected but has not yet actually made its appearance.

After the first two bars have been played in strictest time, and the movement has died away of itself through the transition from semiquavers to quavers, in the next two bars the expectation can be still more increased by means of a very moderate retardation of the speed. From the end of the 4th bar of this passage, where the entry of the new is also indicated by a change of key, whilst, in contrast to the previous passage, the wind leads and the strings follow, the time may be very gradually quickened. At the entry of the $^6/_8$ time, a ♩. may be taken as equivalent to the previous ♩, and the increase of speed may continue until full *vivace* time is reached in the 5th bar of the $^6/_8$ time, at the entry of the main theme. No gradation in strength should be thought of, except the *crescendo* prescribed in the 4th bar of the *vivace*. The *vivace* time itself, which has the metronome mark ♩. = 104, should not be too quick, otherwise the movement loses in strength and clearness. It should be remembered that ♩.♪♪ in itself gives a very animated musical metre.

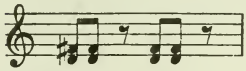
Page 9, bars 7 and 10. The *sf* should not be too emphatic. It should be noticed that it is *sfp*.

Page 9, bar 18. The pause should not be held on too long, and should be immediately followed by the run. Then the *ff* breaks out in jubilant energy.

From here onwards the second trumpet always plays the lower *D* throughout the movement, except in bars 12 and 14 of page 24 and bar 1 of page 26. The same for the second horn with the exception of bars 4 and 6 on page 31.

Page 12, bars 7 and 9. The imperfection of the brass-instruments in Beethoven's time gave rise here to a regrettable disproportion of sound. Each of the bars preceding the two bars quoted had the benefit of the glorious trumpet-sound, although it was only giving a chord of the seventh; but the chords containing the resolution were deprived of this splendour, and consequently produced a smaller volume of sound than the preceding chords of the seventh, which is

quite contrary to the musical conception. We are therefore perfectly justified here in filling in the rests of each bar in the trumpets with



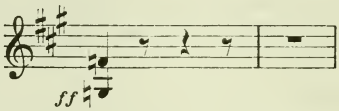
In the corresponding passage, page 25, bars 7—10, the trumpets blow throughout, because here the natural notes fit in with the harmonies of the chords.

Page 15. It is better not to repeat the first movement.

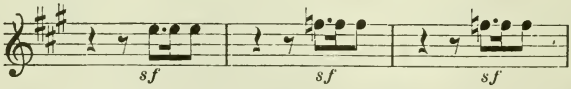
Page 15, bar 12. There is too much tendency for orchestras to hurry from this point. The conductor must guard against this.

Page 16, bars 14 and 15. Here evidently we have a makeshift of Beethoven's in the instrumentation. If we compare these bars with the two corresponding ones on page 17 (bars 1 and 2), we see that in the latter bars the second violins suspend their chord-progress, whereas this is not the case in the two bars quoted. One might have thought that just from the second passage onwards, Beethoven wished this motion to cease. But no, — he resumes it again afterwards (*E* major) in just the same way. Now I think everyone will admit that the second passage sounds more characteristic and more powerful than the first, in which the quasi *tremolando* of the second violin by no means produces a good effect, because the violins constitute a bad bass for the wind-chord. But the musical structure of the piece makes it quite clear that Beethoven wished to write this chord of the seventh in the original form, i. e. with the bass-note *G*, and not as he has written it, viz. as a $^4/_3$ chord with the bass-note *D*. It is also clear that he entrusted this bass-note to the second violins out of necessity, and helped himself artificially by a continuation of the movement already begun, for the simple reason that he did not possess this root-note in the wind-instruments. He needed the bassoons

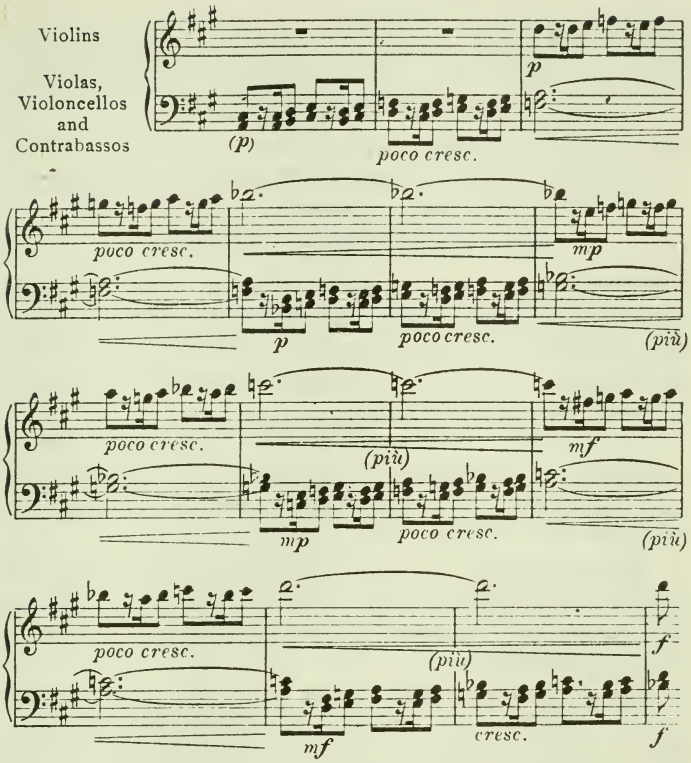
for the *D* and *F* of the middle octave which he could not give to any of the other wood-wind, and the *A*-horns did not possess the lower *B* flat (sound *G*). In the second corresponding passage we see at once, that, where the bass-note *E* could be obtained on the horns, he gave it to them, and let the violins stop playing. It does not seem to me to be a sacrilege here if we reinstate the undoubted original intention of the master, suspend the second violins in the passage in question thus:



and let the second horn take the lower *B* flat throughout the whole passage starting from the double bar on page 15. Besides this, both horns and wood-wind might be doubled in the four bars under discussion (page 16, bars 14 and 15 and page 17, bars 2 and 3). I should advise the doubling of the wood-wind (if it is possible) for the passage which shortly follows.



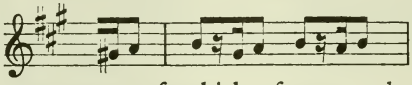
Page 18, bar 10 to page 19, bar 8. I have succeeded in obtaining a very good effect in this powerful gradation by distributing the sustained *crescendo* of the horns in such a way amongst the stringed-instruments, that the volume of sound in the *sustained* notes increased in a quite special degree, whereas the figurations began each time with a somewhat diminished sound, and started the *crescendo* anew. Of course these special *crescendi* on the long notes must be graduated among themselves in such a way that they are weakest the first time and strongest the third time. A attempt at a notation would be somewhat as follows:



Page 19, bars 9—12. Here too the second horn plays the lower *B* flat. Then in the last bar both wood-wind and horns, or at any rate the latter, come in doubled and remain so until bar 4 of page 23. After the *piano* of course everything becomes single again. I need not mention that the entry of the *D* minor, which is preceded by a *crescendo* of two bars, must be of gigantic force. The trumpets and kettle-drums in particular must play with absolutely elemental strength.

Page 21, bar 4. After the enormous display of power in the preceding passage we still have a *più f* here, which

leads on to the *ff* of the returning original theme. It seems therefore absolutely necessary to obtain a diminution of the sound beforehand. The place most adapted to this seems to me to be the second half of the 13th bar on page 20. The short preceding phrases of the wood-wind and string (from bar 10) must still be played with great energy, but the passage

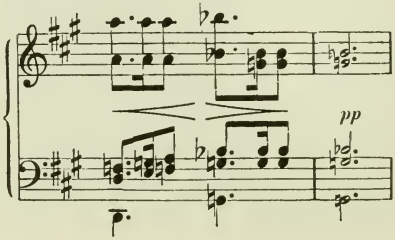


may come in *poco meno f*, which of course does not mean a sudden transition to *p*. The following figure is played with a gradual *crescendo*. The wood-wind (whether doubled or not) joins in at *mf* and also plays *crescendo* until the *ff* prescribed in bar 8 of page 21.

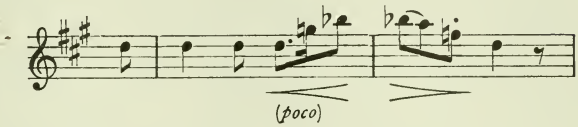
Page 22, bar 2. The meeting of the *D* major and *A* major in this bar — the wood-wind anticipates the modulation to a certain extent — is a true piece of Beethoven daring, and must not be interfered with or explained away.

Page 23, bars 5 and 6. After these *fermate* no pause must be made any more than in bar 18 of page 9. I should also advise that the second *fermata* be sustained for a somewhat shorter time than the first.

Page 23, bar 9 to page 24, bar 2. I have allowed myself some freedom in the execution of this wonderful passage. First of all I added a *poco diminuendo* in the first of the bars mentioned, and let the *D* minor make its entry *pp* in all instruments. Four bars later, whilst the wind were still playing *pp*, I graduated the strings as follows:



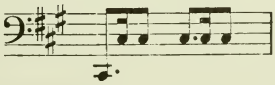
In this notation only a very moderate increase and decrease of strength is intended. The solos which follow in oboe, flute and clarinet, I had executed thus:



whilst the string-chords were quite lightly sustained. I also prescribed a *tranquillo* for the whole passage starting from the second pause, and employed the eight bars from the entry of the kettle-drum (page 24, bars 3—10) onwards for a gradual acceleration of speed until the original time was reached at the *ff*.

Page 24, bar 14. The sudden change to *p* is very difficult here. It must however on no account be prepared or facilitated by a *diminuendo*.

Page 29, bars 3 and following. In this passage, one of the most sublime in all the nine symphonies, there must be no acceleration of speed, or it acquires the character of an ordinary *stretta*. The first time must be maintained throughout to the end of the movement. The effect is wonderfully increased if the contrabassos, or at any rate those of them which have a *C*-string available, play the lower octave from here till bar 6 of page 30, at which point they take the original part thus:

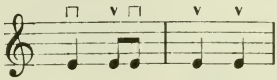


If doubled wood-wind is available, it might be introduced *p* in the last bar of page 29, support the *crescendo* powerfully until the *ff* is reached, and then continue to blow till the end.

Page 32. The time-signature tells us that this movement is not to be taken like the customary *adagio* or *andante*. The metronome-mark ♩ = 76, however, nearly gives us a quick-march, which cannot have been the composer's intention here. I have therefore adopted ♩ = 66.

My first music-master, Dr. Wilhelm Mayer of Graz, had found a beautiful, poetic comparison for this piece. The first *A* minor-chord is, according to him, a look into a magic mirror. At first nothing can be seen; then forms appear, approach us and look at us with eyes which have seen another world, then pass on and disappear again — and only the dark surface of the mirror (the last *A* minor-chord) remains. Poetic interpretations of pieces of music, which in general I am not disposed to favour, are absolutely individual and cannot be forced upon any one. But it is often of value to learn what impressions are produced by good music on men endowed with imagination, and for this reason I have repeated what my teacher told me of his.

Page 32, bar 4. This bar and all others which are marked ♩ ♩, should be played on one bow and not with up- and down-stroke or vice-versa. It is best in fact to take each respective pair of bars as follows:

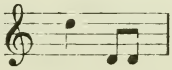


Page 34, bar 20 to page 35, bar 19. In a performance of this symphony at Mannheim in which he conducted, Richard Wagner, in order to bring the theme of the wood-wind and horns into stronger relief, strengthened it by means of the trumpets. I think this was a mistake. The trumpets, advancing, with their fearfully grave and solemn steps, from the dominant to the tonic, supported all the way by the stately kettle-drums, are so characteristic that I cannot think they ought to be sacrificed. But even if Wagner, as

I imagine, had four trumpeters at his disposal, even then the effect of Beethoven's wonderful trumpets is interfered with if the same instruments are fulfilling two tasks at the same time. The two different sounds mutually destroy each other. As a matter of fact there is no danger of the melody not being distinct enough if the horns are doubled, and the second players play the lower octave where, according to the notation, they ought to play in unison with the first. Every one will agree that Beethoven would certainly have written the lower notes had they been available on his instruments. If the wood-wind can also be doubled, the effect is considerably enhanced. In the 4th and 5th bars of page 35 the first flute naturally plays the higher octave. The second trumpet takes the lower *D* throughout the passage. The second horn also might take the lower *F* in the 19th bar of page 34.

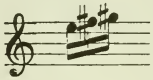
Page 36, bars 1 and following. Care should be taken not to render this melody sentimental. It should be played in strict original time. If the string-quartett is strong, it is advisable to let them retard the execution of the *crescendo* a little more than the solo-players. The strings might even play quite *pp* in the six last bars of page 36, and similarly the bassoons and the horns as long as they are sustaining the *C*.

Page 37, last bar but two and last bar. The unison of the trumpets on the two high *F*'s sounds shrill in spite of the *pp*; it is therefore better for the second to take the lower *F*. In bar 7 of page 38 and bars 5—11 of page 42 on the other hand, the position of the trumpets with regard to the horns will prove to any observer gifted with insight that it would not be advisable here to substitute lower notes for the high ones. In the 12th bar of page 42 only, I should recommend that the second trumpet play



in order to avoid the unnecessary leap to the low *G*.

Page 42, bars 2—5. Even when doubled wood-wind is not available here, it is better to let the second flute play in unison with the first, as this part easily becomes too weak. In the last bar of the passage from



to the 13th bar of this page, all the wood-wind can be doubled, but I should not recommend the doubling of the horns in this passage.

As to the shortened repetition of the secondary theme in *A* major, one can only repeat what has already been said on the occasion of its first appearance.

Page 43, bars 18—21. The strangely solemn character and sound of these four *pianissimo*-bars seem to me to justify a very slight retardation of the time here; the original time can be resumed at the *ff*.

Page 45, bars 17 and following. A substitution of the lower for the higher *D* in the second trumpet might possibly destroy the freshness of the sound here, as both horns are already playing the lower octave; it is therefore better not to make any change in spite of the leaps in the second trumpet. On the other hand there is nothing against letting only the first trumpet blow the three-fold *D*, and not bringing in the second till the low *G*. I should certainly recommend this for the *piano*-repetition in bars 12—17 of page 55.

Page 46, bars 9—12 and 25—28. It is very important for flutes and clarinets to play these four bars *pianissimo*, i. e. in strict dynamic contrast to the immediately preceding bars. This Scherzo is generally hurried along to such an extent that the poor blowers are continually out of breath, and are thankful if they can blurt out the notes at all, in which, as often as not, they do not succeed. In the mean-

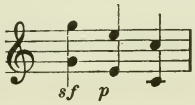
time the *pp*, like many other things, is simply ignored. In spite of the *presto* which is prescribed, the time must not be taken so quickly as to render a clear and faithful rendering impossible. The metronome-mark (♩. = 132) is even a little too fast perhaps. ♩. = 116—120 would give about the right speed.

Page 50. The [1.] must be taken in strict time and the *A* sustained in uniform *ff*, but the > during the [2.] justifies a transitional *ritardando*.

The *assai meno presto* is marked ♩. = 84, but the speed which this represents would greatly endanger an intelligent execution of the carefully notated first bar, and the Trio would resemble a galop rather than the joyous and yet deeply-moving song which is here intended. The right time, to my mind, is just about double as slow as that of the principal part and might have the metronome-mark ♩. = 60. I need not say that it should be conducted in whole bars and not in three crotchet-beats.

Page 52, bar 21 to page 53, bar 9. Wood-wind and horns can be doubled.

Page 54, bar 9. There is a real difficulty for the trumpeters here which should not be under-rated. They have to give this bar in the beauty of its strength after having been obliged to sustain the high *G* at a magnificent *ff* during the six preceding bars. They should therefore be exhorted to devote special care to this passage, and at the same time the conductor should guard against any indulgent relaxation or *diminuendo* in this bar. The following *fp* in the horns is a *slight accent* on the first note, but should not be interpreted as though this note had to be sharply enuntiated and only the following one played piano, in which case the notation would be



A slight relaxation of the time after the double-bar is nevitable, but on no account should a pause be made before the entry of the Presto.

Page 54, bar 22. It is of great importance here, though not very easy to accomplish, that the *piano* should be uniformly adhered to from the third crotchet of this bar to the *cresc. poco a poco* on page 57. There is also a tendency, owing to the continuance of this same *piano*, for orchestras to hurry in a very detrimental manner. For the last bar of page 55 and the three following bars, also for the corresponding passage on this page and pages 64 and 65, see what has been said for page 46, bars 9—12 and 25—28. It seems unnecessary to point out each of these passages individually, but experience has taught me how often it happens that if conductor and players do not make every effort *every time* to give a good rendering of these passages, they often succeed the first, and perhaps even the second time, but after that they completely fail. In order to render clearer the *diminuendo*, which should be quite perceptible in these bars in spite of their *pp* character, a *p* might be added for the flute and oboes on the third crotchet of bar 11 on page 56, since it is evident that these bars must be played somewhat more emphatically than the preceding ones in order to render the *diminuendo* possible.

Page 68, bars 21 and 22. A very slight retardation of the speed, a rather weaker rendering of the < > than in the two preceding bars and a *diminuendo* in the string-quartett, seem to me justified by the melodic character of this passage; a doubly energetic rendering of the concluding bars is also facilitated by this means. The second trumpet should take the lower *D* in the last bar but one.

I recommend that all repetitions in this movement should be played, with the exception of that of the second trio on pages 61 and 62, as this has already been repeated.

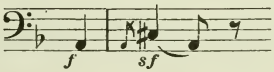
The omission of this repetition seems to me to be justi-

fied on structural grounds, as will be seen by the following scheme:

Principal movement.
  1st part repeated.
  2nd part repeated.
Ist Trio.
  1st part, with small written variant (for the flutes) repeated.
  2nd part repeated.
Principal movement.
  1st part, with small written variant (*pp*), repeated.
  2nd part *not* repeated.
IInd Trio.
  1st part repeated as before.
  2nd part *not* repeated.
Principal movement.
  1st part *not* repeated.
  2nd part *not* repeated.

In this way the whole movement in its structure strives towards greater conciseness, and I think this process would be arrested by another repetition in the second trio, apart from the fact that a fourfold unchanged repetition even of this wonderful theme decidedly weakens its effect and gives a feeling of great length.

On the other hand I think it is regrettable not to repeat the second part of the first principal movement, even if only for the sake of the most surprising and affecting return of the passage



after the *A* of the [1.] which has been sustained *ff* in strict original time.

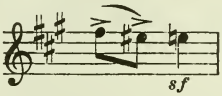
Page 69. Strangely enough, although I take this Finale more slowly than all the conductors I know, I have always had the quickness of my time in this piece remarked on, either with blame or praise. I can only explain this by the fact that my more even time allows the players to develope a greater intensity of sound, and that this naturally brings with it greater clearness in the execution. It is the impression of strength which I give to this movement, which has been mistaken for the impression of speed. As a matter of fact this movement is marked *allegro con brio*, and not *vivace*, or even *presto*, — a fact which is generally overlooked. The time must therefore on no account be too quick. The metronome-mark 𝅗𝅥 = 72 is good enough in itself, but I should prefer to change it to ♩ = 138, as the piece must generally be conducted two crotchets, and not a whole bar, to the beat.

This is one of the strangest pieces that Beethoven has written. The themes in themselves are anything but beautiful, indeed they are almost insignificant. Small variety in the rhythm, no trace of polyphony or modulation such as every composer can produce, and yet this extraordinary effect which cannot be compared with that of any other piece. It is an unexampled bacchanalian orgy! — To reproduce it faithfully is, in my opinion, one of the greatest tasks of the conductor — not indeed in its technical, but in its spiritual bearing. To arouse the superabundance of energy, of strength and of unrestrained jubilation in all the players, to sustain it and increase it irresistibly right to the end, demands a degree of devotion and objectivity, which is both physically and mentally extremely exacting. And yet without this the piece would be simply a succession of figures and chords. No-one can conduct this piece without sacrificing a piece of himself. I grant that this may be said of all true music, but, in my opinion, it is quite specially true of this unique movement. And the task must on no account be

lightened by omitting any of the repetitions. In fact the small repetitions (pages 69 and 70) must each be played twice when the whole first part is repeated, and not only once as in the case of Menuets and Scherzi. Any curtailing of the dimensions of this gigantic hymn of wildest enthusiasm is bad.

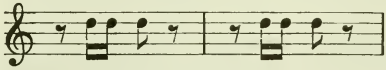
Although the spirit of this piece can only be grasped as a whole, I give a few hints as to individual passages.

Page 69, last bar. The first violins should play this bar with special emphasis and particularly strong bow-strokes, as if it were notated thus:



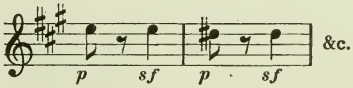
The same holds good for bar 1 of page 77.

Page 70, bars 11, 12, 19 and 20 and page 71, bars 2, 3, 4, 6 and 7. The second trumpet takes the lower *D* here, and also in the corresponding passage on pages 81 and 82. A glance at the position of the horns and of the preceding *G* in the trumpets will explain why in these bars,



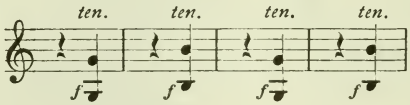
both on page 70 and page 81, the second trumpet must keep to the higher *D*.

Page 72, bars 17—20. The dotted semi-quaver in the stringed instruments, although *p*, must be audible every time with the utmost rhythmic clearness, as otherwise the effect would be

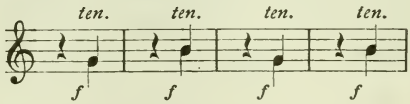


If the time is too quick, however, it is impossible to render it audible, and the *tenuto* which characterises all the second

crotchets in these bars loses all meaning. In any case it is better, and especially so in strongly resounding, socalled "over-acoustic" spaces, that the time should be somewhat retarded rather than hastened. Very short, subtle movements of the conductor's bâton are here much to be recommended. The same may be said as to the similar bars on page 73, and also as to the corresponding passages on pages 83 and 84. I think I may take the responsibility of placing a *B* in the second and fourth bars of the passage quoted (page 72) on each second crotchet in the horns, as the contrast in sound to that of each respective preceding bar becomes too pronounced through the sudden cessation of all brass. The horns can play



in the passage in question, and



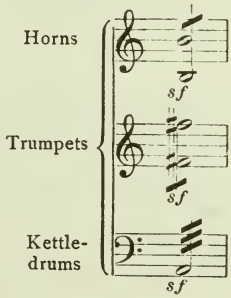
in the corresponding passage on page 73.

No attempt at an alteration must be made here on account of the fact that Beethoven, without an evident reason, has made the horns play in octaves the first time and in unison the second time, although the instrumentation was the same in both cases. Nor does it seem to me advisable to make any additions in the trumpet parts, as a corresponding note in the kettle-drum would have then to be introduced to restore the artistic equilibrium, and this would weaken the strangely uncouth position which the high *E* occupies in this very passage. In the corresponding passages on pages 83 and 84, where trumpets and kettle-drums also play all the bars, we have a simple interchange of tonic and

dominant in the main-key, and so the tonic relation is different. The second trumpet there however may take the lower *D* throughout.

Page 73, bars 13 and following. Here the conductor, by means of special marking if necessary, should see that the *crescendo* is not made for itself alone in each group of the string-quartett, but that one group takes it from the other, so that these figurations right up to the *ff* (page 74, bar 4) are given in one single, uniformly growing *crescendo*. Frequent and careful rehearsals are necessary here and also in the similar passage on pages 84 and 85.

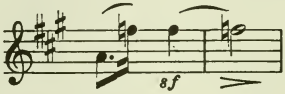
Page 74, bar 13. The sudden cessation of the brass-instruments and kettle-drums here on account of the limited number of natural notes, is very disturbing. All the chords are marked *sf* and it is evident from the appearance of the whole passage that they were all intended to be played with the same degree of strength. Some remedy is urgently needed here and I have ventured to fill in the bar in question as follows:



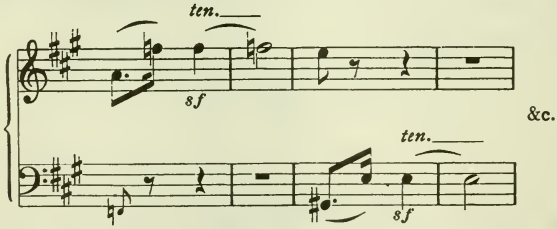
The fact that the *A* of the kettle-drum produced, to a certain extent, a chord of the ninth which Beethoven had not contemplated, did not disturb me in the least, as no hearer, however musical he may be, can possible distinguish it. If I have been too bold, I think it is a lesser evil than either to allow the kettle-drum suddenly to cease, which would

strike every sensitive ear disagreably, or to introduce a third kettle-drum for the sake of this one note, which would be contrary to the style of the piece.

Page 75, bars 14—17, then bars 21 and 22; page 76, bars 1—6. The semibreves, together with the tied crotchets which precede them, must be sustained with the utmost strength so that there is no trace of a weakening diminuendo, such as

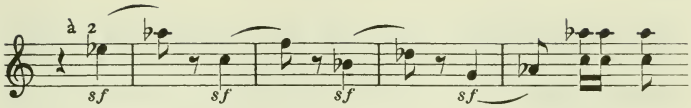


which would be utterly wrong. A slight pause might even be made on these notes, but then it is absolutely necessary for the dotted quavers with the semi-quaver to be played throughout at full speed, so that the passage is really executed in time and no general *ritenuto* is introduced. The following notation might be adopted:



From the 7th bar of page 76, however, the original time, which is no longer held back by any considerable pauses, has already been energetically resumed. Both in this and the following bar the notes marked *sf* must of course be sustained in full *ff*, and any premature *diminuendo* must be carefully avoided.

Page 77, bars 10—14. These notes sound very feeble in comparison with the string-quartett, even when the wood-wind is doubled. I have given them their full value as far as possible by filling in the pauses in the clarinets with the following part:



Page 79, bar 10 to page 80, bar 7. The expectancy which seems to be expressed by this *pianissimo*, just before the powerful *crescendo* which prepares for the return of the main theme, must not be weakened by too great haste. The first flute should especially be warned against this.

Page 88, last bar but one. After the *ff* prescribed from bar 8 of page 85 right on to the bar quoted, with the exception of a few *f*'s and *sf*'s we find no further directions as to strength. Then here we have *sempre più f*, which is followed by an *ff* in the 15th bar of page 89. It is clear then that there must be a *diminuendo* somewhere, if this *sempre più f* is to bear any meaning to us. Wagner strongly objected to a sudden *p* which his Dresden colleague Reissiger introduced for the above reason. And in fact a sudden change to *p* in the middle of the passage does seem a rather childish make-shift. The occasional *f*'s in the trumpets and kettle-drums which we mentioned above, also seem to prove that Beethoven intended no lessening of sound to take place. And yet when I played all this long section at a uniform *ff*, I could not avoid a certain feeling of emptiness, and moreover I could not succeed in bringing out the *sempre più f*. I determined therefore to follow my musical instinct and to make an *actual innovation*, for which, I must confess, I have no other grounds than the effect which it produces, and the immediate willingness with which every orchestra which heard of my proceeding, followed my example. I had everything played with the greatest energy until the 11th bar of page 87; I then introduced a slow, very gradual *diminuendo* which became a *piano* in bar 10 of page 88 and remained so for a space of five bars. This gave a particularly beautiful expression to the following thirds of the wood-wind.

Then instead of the *sempre più f* I introduced a *crescendo poco a poco*, which increased continually with ever-growing strength until the *ff* in bar 15 of page 89. Of course the *f*'s prescribed in the trumpets and kettle-drums must be correspondingly modified, i. e. either changed to *dim.*, *p* or *crescendo* as the case may be, or simply omitted altogether.

Then in the last bar of page 87 and the second bar of page 88 I let the second trumpet take the lower *B*, and in the later bars of the passage in question the lower *D* throughout. Not till the 12th bar of page 89 is it better to take the higher *D* again on account of the intense sound-effect.

I am quite conscious of the danger of recommending an innovation which is no mere interpretation of the composer's mind, but an independent conception of the interpreter; dangerous because, according to the saying that what one may do, another may do likewise, others may easily feel called upon to undertake similar changes in other passages on the strength of a recognised example. I would therefore call attention to the extreme caution with which I proceeded, whenever I ventured on a modification or alteration of the original, and to the care with which I avoided in any way interfering with Beethoven's characteristic style; which, indeed, every-one who has read so far in this book must allow. I would also point out that, in all the nine symphonies, this is the only passage in which I could possibly be accused of acting arbitrarily, and that the original notation is not only practically useless, but actually confusing. *ff*, *sempre più f* and then *ff* again is senseless. If the *più f* is to mean anything, it must be either preceded or followed by a diminution of strength. As the whole structure of the piece excludes the possibility of a *diminuendo* after the *più f*, I have tried, in the way that seemed to me best, to supply the want before it, and my manner of procedure has met with unanimous approval. Repeated performances have convinced me that this whole part produces a much more direct

effect when played in the manner I have indicated, than when it is simply flogged through at *ff*, because the gradation evidently intended by Beethoven cannot be obtained under these conditions.

The doubling of the horns in this passage, and also of the wood-wind if possible, is of the greatest importance. It starts right at the beginning and ceases on page 72, bar 6. The effect of the long *crescendo* on page 73 is particularly powerful if the wood-wind is reinforced at *p* in the last bar but two on this page, and the players, who are already blowing fairly hard, are thus supported by means of a renewed *crescendo*. The doubling comes to an end in the 11th bar of page 79, then begins again in bar 10 of page 80, where the reinforcing instruments come in *p* and, — during the two bars which precede the *ff*, — strengthen the already existing *crescendo*. It stops again in bar 6, page 83. Then in the 2nd bar of page 85, the extra wood-wind and horns come in *p* as before, in order to support the *crescendo* of the other instruments with renewed energy. From this point the doubling proceeds unbroken to the end, also during the *dim.*, *p* and *cresc.* which I have prescribed for pages 87—89.

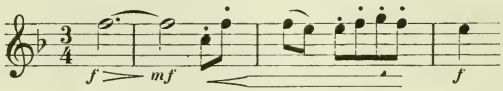
EIGHTH SYMPHONY.

As this symphony is one of Beethoven's ripest masterpieces, the instrumentation, as may be expected, has reached a wonderful degree of perfection. As far as the sound is concerned, the score leaves hardly anything to be desired. However difficult the conductor's task may be, to reproduce the incomparable humour of this piece in all its freedom and perfection, yet he will find no necessity to attempt to

render the execution clearer by means of elaborate notation; or — with the exception of the familiar octave-transpositions in the second horn and second trumpet — to undertake any alterations in the text. I have therefore a very limited number of suggestions to make in regard to this symphony.

Page 3. The metronome-mark 𝅗𝅥. = 69 is too quick. I have adopted 𝅗𝅥. = about 56, or better still ♩ = 160, as a beat in three crotchets, not in whole bars, forms the ground-work of the piece, although one beat will often suffice for one bar.

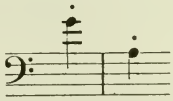
Page 3, bars 1—3. I have noticed in many concert-halls that the theme in the violins is not distinct enough here. In such cases I adopted the following notation for all the wind and the kettle-drums:



It is advisable to adopt this, unless the string-quartett is very strong.

Page 3, bars 5—8. The detestable habit of playing these bars suddenly much more slowly, and bringing in the first time again in bar 9, must be rejected, although it was favoured by Bülow in weak moments.

Page 5, bars 13 and 14. The execution is facilitated if the bassoon gently emphasizes the two notes



the *G* perhaps a little more than the *A*.

Page 6, bars 2 and 10. The *ritard.* should be made *only* in this bar, not before. The flow of the melody also demands a very fine and gentle retardation of the speed, but not a sentimental *ritenuto*.

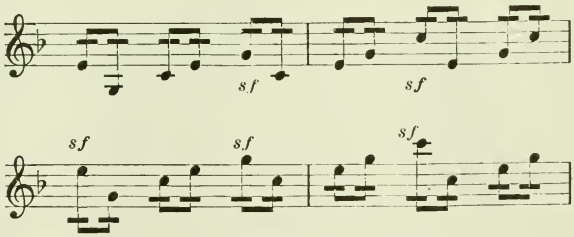
Page 6, last bar and page 7, bars 3, 4, 5 and 7. The second horn, and in the last bar the second trumpet also, takes the lower *D*.

It is very important that the *sf* should be executed only very moderately at first and then gradually increased to the *ff*, so that the *crescendo* starting from the last bar but two on page 6 may be preserved. See also page 18, bars 12 and following.

Page 7, bars 11—17. These bars must remain *p* throughout. The sudden entry of the *ff* which follows must not be prepared by any *crescendo*. See also page 19, bars 3—9.

Page 8, bars 8 and 10. Second horn and second trumpet take the lower *D*.

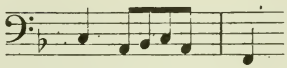
Page 8, bars 11—14. These, and the four similar bars later on, must be played straight off with strong *ff* without an attempt at rhythmic marking. I only mention this because I once found the following meaningless notation:



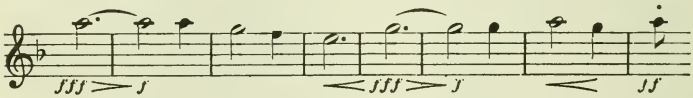
Page 10, bars 13—16. In order to render the wood-wind distinctly audible, it is advisable to perform the *crescendo* in the string-quartett very moderately. In view of the fact that the wood-wind remains *dolce* throughout, there is no harm at all in giving the following *fortissimo*-entry in *A* major a certain character of suddenness, which corresponds to the previous *fortissimo*-entries.

Page 15, bars 1—8. The theme in the bassi and bassoons cannot always be heard distinctly here. An alteration which

I have often heard made, and have sometimes made myself, is to support the first and second bars by means of four kettle-drums thus:



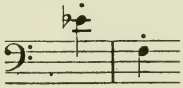
but I admit that it is a very rough and ready proceeding. As a true understanding of the theme is what we have to aim at in this passage, there is really no other choice but to let *only* the violoncellos, basses and bassoons play with their full strength, and to adopt the following notation for all the other instruments:



I cannot resist the exhortation here to impress continually on the players in the orchestra the great difference between *f* and *ff*, and the error of producing a maximum of sound where only *f* is prescribed, and thus rendering impossible any further gradation to *ff*, or, as the case may be, to *fff*. It seems hardly necessary to say that the same holds good with regard to *p* and *pp*, and yet how often is this point disregarded.

Page 15, bars 12 and 13. Both the *f* of the wood-wind in the first bar, and the *p* of the string in the second, have to come in suddenly without any preparatory *crescendo* or *diminuendo*. It is more difficult to give this passage quite correctly than appears at first sight.

Page 17, bars 9 and 10. Here too clarinet and bassoon may emphasize the two notes



in the manner I have indicated for the *G* and *A* of the bassoon on page 5.

Page 17, bar 16 and page 18, bar 3. See page 6, bars 2 and 10.

Page 18, bars 12—15. The second horn plays the lower octave here, and also the lower *E*.

Page 20, bar 12. No increase of speed should be allowed, either during the following *piano*-passage with the wonderful clarinet solo, or during the *crescendo* which precedes the *ff*.

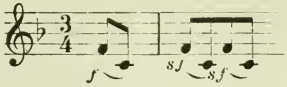
Page 22, bar 9. The three chords marked 𝄐 should be given in free and somewhat broader time; the last *fermata* should not be held on too long and should be sharply taken off. Then it is resumed again after a short pause.

Page 24, bar 14. The *diminuendo* which begins here will justify a slight holding-back of the time. But the two last bars of this movement must without fail be played in original time again.

As to the execution of the Allegretto scherzando, there is really nothing to be said. This movement cannot fail to produce a rare effect if it is played in correct time (♪ = 88 gives an excellent speed), without any attempt at artificial adornments, with a careful observance of the directions, and with a light and graceful execution.

Page 32. Wagner's condemnation of undue hurrying in this movement is so well known, that I need hardly refer to it here. I must give an earnest warning however against allowing the time to get too slow, and playing this lively Menuet like the music at the entry of the giants in the "Rheingold". The metronome-mark ♩ = 126 seems to me too fast. I prefer ♩ = 108.

Although the notation



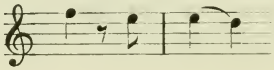
is clear enough, yet conductors often overlook the fact that the up-beat is to be played, powerfully it is true, but *without* the characteristic *sf* of the later crotchet-beats. The hearer must realise clearly that this is an up-beat, and not a preliminary crotchet-beat. If the first *F* is played *sf* like the following ones, the feeling of the first crotchet-beat is produced too soon, and an error of rhythmic feeling is allowed.

Page 34, bar 3. The obstinate clashing of the tonic in the wood-wind (third crotchet) with the dominant in horns and trumpets cannot be given with sufficient distinctness. Strangely enough, I have heard the view expressed that we have a misprint here.

Page 37. The metronome-mark 𝅗𝅥 = 84 gives an impossibly quick time. I have adopted ♩ = 132.

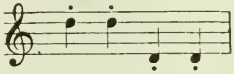
Page 38, bar 7. In order to give this fantastic, half-humorous and half-gloomy *C*-sharp with the force required, a very slight retardation starting from the *ppp* will be found necessary. Violins and violas must have time after *C* in the second beat, to raise their bow and to come down with all their weight upon the *C*-sharp. This *C*-sharp is then sustained a little beyond its time (quasi *tenuto*), and the original time is resumed in the second half of the following bar. Here, as in all such cases, there is no question of a real change in the time; it is merely a slight modification, which indeed only produces the desired effect if it is slight.

Page 38, the two last bars. The passage



if played an octave higher, as is sometimes done, sounds too ordinary, so it is better to leave it unchanged. The same may be said of the corresponding passage, page 48.

Page 40. If we allow the brass-instruments to take the lower *D* here, we get false basses in the second horn from bar 5 to bar 10. The comparison with the same chord-succession in the stringed-instruments shows us that the lower part of the harmony is entrusted to the bassoons. The higher *D* must therefore be retained. In the 10th bar only, I should advise that the second horn and second trumpet play thus:



in order to avoid the unnecessary leap to the low *G*.

Page 40, bars 11 and following. The habit of playing the second-subject much more slowly and turning this charming melody into a piece of languishing sentimentality, is a most objectionable mannerism. Unless the whole movement has been senselessly hurried, the original time suffices for both first and second subject, and it is quite unnecessary for the latter to be cut off from the whole by a change in the time.

Page 42, last bar and page 43, bars 1—3. The *p* in the violas and violins should not be too softly rendered, otherwise the *pp* which shortly follows, becomes impossible. See also page 53, bars 8—11.

Page 47, the two last bars. See what has been already said for the execution of the *C*-sharp and the bars which immediately precede it.

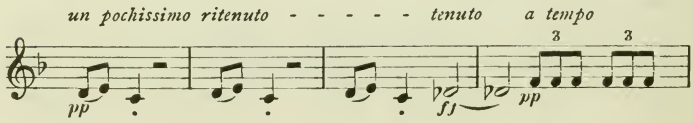
Page 52, bars 10 and 14. Horns and trumpets take the lower *D* throughout.

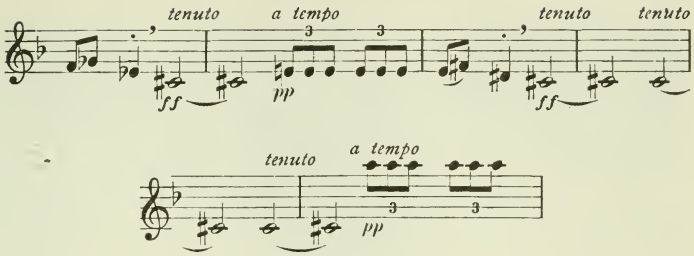
Page 54, bars 4 and following. A passing note of gravity can be distinguished here through the gay music of this symphony. I could not bring myself to maintain the original

time throughout, so I started from the *A* of the second violins a little more moderately, then gradually returned in the first bars of page 57 to the quicker original time, which came in possession of its full rights in the second half of the last bar but two on this page (*D* minor).

On pages 56 and 57 the second horn and second trumpet should always take the lower *D* and *F*; the second horn should also take the lower *E*-sharp in the 10th bar of page 56. The *B*, I think, should not be transposed. In bar 17 of page 58, the second horn takes the lower *D*.

Page 59, bars 4—13. Although in the first three bars the slight retardation recommended for the similar, preceding passages has a benefical effect, it would be a mistake to prolong it over the short fragments of the original theme which precede the two following *C*-sharps. These should rather be played in full time, in such a way however as to give the players time to raise their bows sufficiently to bring the *C*-sharps with all their force. To this end we are justified in placing a short pause before each of the *C*-sharps, but these pauses must not last longer than is absolutely necessary for the manipulation of the bows. Just as the passage which I discussed in the previous symphony was the only one in which I have ventured upon an arbitrary gradation, so too this passage in the Finale of the eighth is the only place where I have thought it necessary to introduce anything in the nature of a breathing. Constant practice however must reduce this interruption to a minimum. A notation of the passage in which I have taken this liberty would present an appearance something like the following:

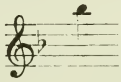




Page 60, bar 8. This passage in horns, trumpets and kettle-drums which brings in the magnificent return of the principal key, must be executed with triumphant strength. To use *E*-sharp the leading-note of the first key for a modulation from *F*-sharp minor to *F*-major by charming it into the tonic of the second through an enharmonic change, is a proceeding, so concise and yet so productive of result, that none but Beethoven could have conceived it. Where are all the poetical interpretations when compared with the primitive force of the music which is displayed here? —

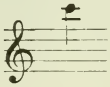
Page 62, last bar but one to page 63, bar 6. A joyful light seems to break forth in one's soul when the rough bassos take up the graceful second-subject here. Where is such a trait of irresistible humour to be found in later music? The violoncellos and contrabassos must play this beautiful solo with long, tender bowing.

I might also mention that the first flute can take the higher *B* flat instead of the



which Beethoven evidently wrote for safety's sake, in the following places: Page 39, bars 3 and 11. (Strange to say, in the similar passage on page 48, bar 8, Beethoven has himself written the high *B* flat, so that it is difficult to under-

stand why he has so anxiously avoided it in much more important passages of the ninth symphony). Further in page 49, bar 5; page 50, bars 3, 13, 14, 15 and 16; page 60, bars 4, 6, 8, 10 and 11; page 61, bars 1—4. It is not advisable, however, in similar passages to change the



to the higher *C*. Doubling of the wood-wind should be unconditionally avoided throughout this symphony.

NINTH SYMPHONY.

Beethoven's ninth symphony is not only the greatest, but also the most difficult of orchestral compositions. A clear and correct, but at the same time sympathetic and powerful execution of this symphony belongs to the most sublime tasks of the conductor's art. Here more than in any of his other works Beethoven found himself constantly handicapped by the limited resources of the orchestra, and here more than elsewhere we can see how his deafness made it difficult for him to judge correctly of the different sound-effects. That in spite of these hindrances he has created in the Adagio a perfect master-piece of instrumentation, only makes us gaze afresh in wondering admiration at this unique genius.

Wagner first recognised the necessity of an occasional interference with the text either by means of markings, or by the introduction of moderate changes, in those places where literal rendering of the piece would only produce a confused image, and would fail to fulfil the intention of the composer as clearly evidenced by a reading of the score.

In his essay "On a Rendering of Beethoven's Ninth Symphony" (Zum Vortrag der neunten Symphonie Beethovens) he makes various suggestions, which, with unusual modesty he lays before "seriously-minded musicians" in order to stimulate careful thought, but not to incite to imitation. I will repeat these suggestions of Wagner's here so far as I feel able to adopt them, referring to the work mentioned above in all that concerns their justification in detail.

I would preface my remarks on this symphony however by the statement that, not to mention the requisite quantity and quality of the vocal forces, I consider performances of the ninth Symphony with an incomplete string-quartett to be utterly inadequate; further, that in my opinion, doubling of the wood-wind is indispensable even when the string-quartett is at its full strength, and all the following remarks on this symphony are made on that understanding. As to whether the doubling of horns and trumpets (8 horns, 4 trumpets) might be advisable in exceptionally large orchestras, for instance at musical festivals in very large halls, I do not feel capable of deciding, as I have never had anything more than a normal orchestra at my disposal. Concert-institutions, however, which only have the use of small orchestras, should either not attempt this symphony at all, or should shun neither trouble nor expense to obtain the requisite number of good players, and at the same time of course should not limit the number of their rehearsals. Far better to hear the ninth Symphony well performed once every ten years, than badly performed several times every year.

I cannot forbear mentioning here the strange and unartistic proceeding of Bülow in executing this work twice successively at one and the same concert. Are we concerned here with a theoretical dissertation, which can be demonstrated to the audience over and over again for the sake of a clearer comprehension, or are we seeking to feel and understand the deep, intense heart-outpouring of one of the greatest

men and masters who have ever lived, which penetrates all the fibres of our being and shakes us to our very depths? Is it possible for a being also gifted with a soaring soul, to experience the sensations of this twice repeated titanic struggle from darkness to light and from pain to joy, then to cover the sunlight which is just breaking through with stormy clouds again, in order to enjoy the victory *da capo* immediately after? — If Bülow was capable of this, that is, if he so coolly and deliberately undertook the task of changing Beethoven's gigantic effort into a simple problem for the conductor's art, at all events he might have had more consideration for the receptive capacity of his audience, and also for the productive capacity of the performers. Numerous witnesses of this double performance have told me with regret, that they were unable to follow intelligently the second time, and that the second performance did not attain the same level as the first. As a matter of fact just this falling-off is the only thing which speaks well for Bülow on this occasion. It simply proves that he himself could not survive the ordeal of the ninth symphony twice through, one time after another.

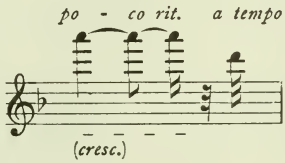
When I became conductor of the Berlin Symphony-Concerts, for which the public rehearsals and the performances take place on the same day, after one attempt I absolutely refused to conduct this work twice in one day, even though $6^1/_2$ hours elapsed between the end of the first and the beginning of the second performance. The arrangement was therefore made that when the ninth Symphony was to be performed, the public rehearsal should take place two days before the concert itself.

Page 3. The metronome-mark ♩ = 88 seems to me a trifle too quick. The character *un poco maestoso* would be in danger of being obliterated, owing to the semi-quaver motion of this movement. The time of this delicately proportioned piece of music will bear many modifications and

many gradations, and may possibly even reach ♩ = 88. But I should not recommend anything more animated than ♩ = 76 for the original time.

The very first bar presents a difficulty, inasmuch as the *D*-horns are very liable to come in too loudly with their fifths and thus destroy the twilight effect of the beginning. The horn players should be specially warned to play these two notes in lightest possible *pp*.

Page 4, last bar but 1. A moderate retardation of the time is advisable in this bar to enable the violinists to give a precise and distinct break-off at the demi-semi-quaver rest and then begin an energetic attack on the magnificent main theme. With the same object in view I let the wind, who are naturally out of breath after the *crescendo*, make a rest of a demi-semi-quaver beat before the entry of the theme,



during which they can take a fresh breath. I conducted the second crotchet beat of this bar as two quaver beats to render my object clearer. The wood-wind is doubled for the entry of the main theme, and the doubling continues until the first bar of page 6.

Page 5, bars 2 and 3. The second horn takes the lower octave from the *E* flat onwards.

Page 5, bars 4—6. The imposing effect of these chords is produced by sustaining decisively the dotted quaver-notes, not by retarding the speed.

Page 5, bars 7—10. Second horn and second trumpet take the lower *F*.

Page 6, bars 7 and 8. The strange run in the first violins and violas together with the *diminuendo* seems to me like the sudden vanishing of a gigantic, ghostly apparition. It is very important that the same breathless *pp* as at the beginning should be resumed immediately after.

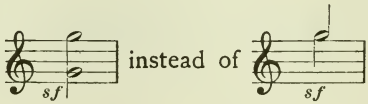
Page 8, bar 1. Here exactly the same may be said as for page 4, last bar but one. Here too the wood-wind comes in doubled with the theme and the doubling lasts until the last bar but one on page 10.

Page 8, bars 1, 2 and 5. The second horn plays the lower *E* flat, and in bar 2 of course the lower *C*.

Page 8, bars 4 and 5. The fourth horn plays the six notes starting from the *E* an octave lower.

Page 8, bar 8. Second trumpet takes the lower *D*.

Page 9, bars 3 and 4. Second horn plays the lower *F*'s and the lower *E* flat. But I cannot make the same recommendation for bars 6 and 7. Beethoven could have written

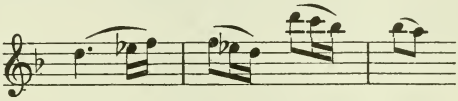


without hesitation and could have let the higher notes come in from the *F* onwards. He seems to have preferred the sharper sound of the unison. I make this observation in order to point out once again how carefully and cautiously one should proceed in these matters.

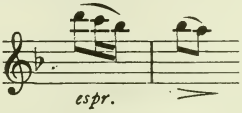
Page 10, bar 3. The lower *C* sharp on the old bassoons was either extremely imperfect or altogether wanting. (See Berlioz, *Instrumentationslehre*, Edition Breitkopf & Härtel, page 100.) This explains the strange upward leap. The lower *C* sharp should unquestionably be played here.

Page 10, bar 6. The fourth (but not the second) horn plays the lower *D*.

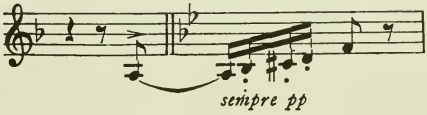
Page 11, bars 3 and 4. The entry of the flute is no simple doubling here. In view of the preceding phrase on this instrument, which is to a certain extent completed by these five notes, and also in the interest of the melodic leading, which I interpret thus:



(see also page 44, bars 3 and 4) I let the flute play with the following expression here:

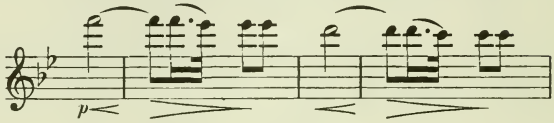


Page 11, the four last bars. Heinrich Porges, in his report on Wagner's performance of the ninth symphony at Bayreuth, emphasizes the exhortation "that any forced accent should be avoided". To this end it is very important that both flute and oboe should be reminded to adapt their method of execution exactly to that of the clarinets and bassoon, so that the change of instruments may be noticed as little as possible and these four bars may present a melody complete in itself to the ear of the hearer. The >'s should be just hinted at. It is perhaps better for only one horn to play from this bar to the 5th bar of page 12, but if there are two they should be reminded to play the *E* flats in lightest *pp* and only to increase to *p* in the <'s. In the 5th bar of page 11 a slight accent may be placed upon the *A*. I have ventured for this passage upon the notation



a nuance which, as a matter of fact, Beethoven has himself prescribed in a similar passage, page 36, last bar. The violins and the second pair of horns might also play quite *pp* and then make a slight *crescendo*, perhaps to *p*.

Page 12, the four last bars. In this passage I had the small violin-figures executed very *pp* and adopted the following expression for the wood-wind,



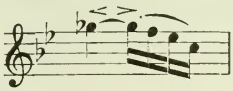
at the same time bringing the first oboe and the second clarinet somewhat to the fore-front.

Page 13, the two last bars. In order to bring out the *crescendo* of the clarinets and first flute which carry the melody here, Wagner recommends the omission of the *crescendo* in the violins and the introduction of a general *crescendo* for the quartett in the first bar of page 14 where *più crescendo* is prescribed.

Page 14, bars 3, 4, 7 and 8. These four bars are played by the doubled wood-wind. Formerly I let the trumpets play in *B* flat here instead of *D*, and allowed them also to play bars 4 and 8. I have since abandoned this mode of execution, however, and mention this here so that, if anyone should hear the passage executed in this manner, they should know that it does not happen with my consent.

Page 14, the last two bars. Violins and flutes should not begin too softly here (*mp*), and should pass over to *pp* in the second bar by means of a >. Wagner has already pointed out emphatically the necessity of a thoroughly restful and uniformly gentle execution of the following fourteen bars. The *crescendo* which begins in the last bar of page 16 should be supported by means of a gentle < > repeated

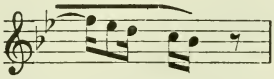
twice on the *G*flat and *G* (crotchet notes) in the parts containing the melody:



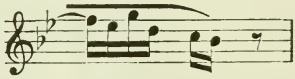
Page 16, bar 3. The fourth horn takes the lower *F*.

Page 18, bar 2 to page 19, bar 3. From the *B* (fourth quaver) onwards both flutes might be doubled.

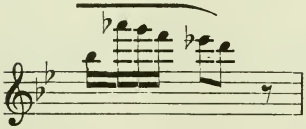
Page 19, bar 3 to page 20, bar 4. Wagner has made particularly valuable suggestions for the execution of this difficult passage. It would be puritanical to deny that his alterations, both here and in the similar passage which occurs later on, without doing detriment to the style in any way, conduce to a clearness which cannot be obtained by means of a merely literal rendering. The alterations themselves in this first passage are still extremely moderate. The extent of their scope is that in the second bar of the passage in question the oboe instead of playing



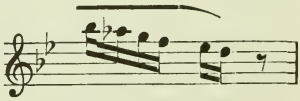
plays



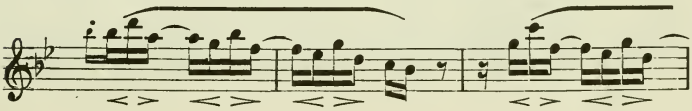
and in the sixth bar the first flute instead of playing

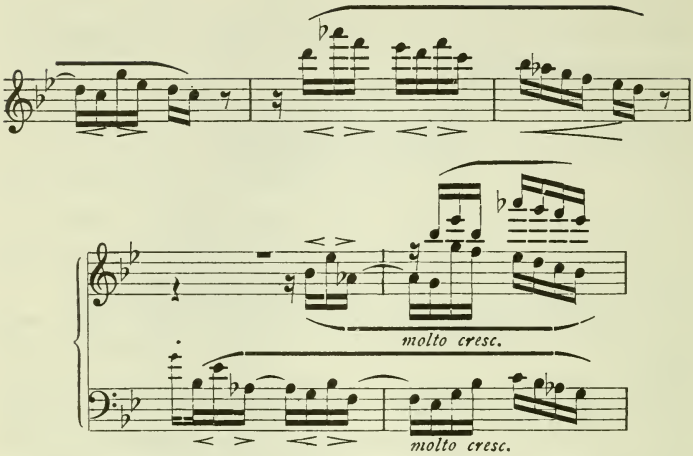


plays

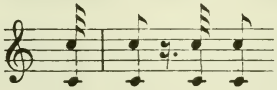


The dynamic gradations suggested by Wagner are of just as great importance. He introduced the following notation:





This is merely a continuation and an intelligent interpretation of the *espressivo* prescribed by Beethoven. I would merely add that the third and fourth horn-players should mark the passage



which occurs three times before the *ff*, each time with *pp*, and that from the second bar of page 19 to the last bar of page 20 the second horn should take the lower *F*'s and *E*flats.

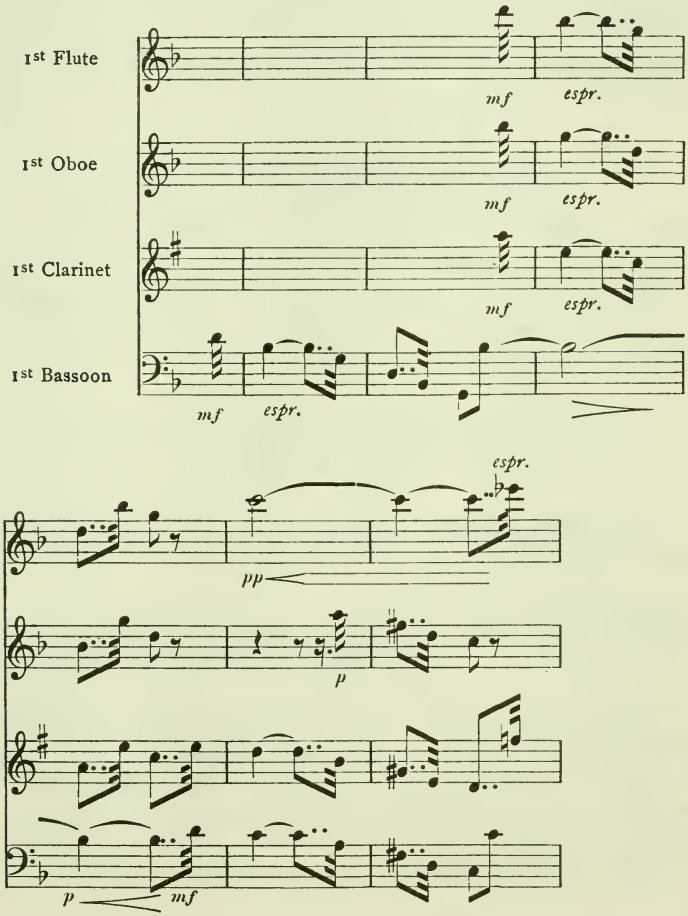
In order to obtain an expressive precision in the very necessary, though moderate retardation of the time, which Wagner had also suggested, I gave the quaver beats from the third bar of page 19 onwards, and only resumed the two crotchet beats in the last two bars of page 20.

Page 21. The wood-wind should come in doubled here, and the doubling should continue until the *decresc.* on page 22 is reached.

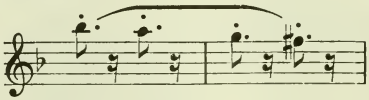
Page 22, bars 3 and 9 and page 23, bars 2, 6 and 10.

These solemn notes in the trumpets should be firmly sustained in spite of the *pp* (quasi *tenuto*). The kettle-drum strokes should be soft, but somewhat heavy.

Page 24, bars 1—7. In order to bring out clearly the melodic, polyphonic structure of this passage, I have adopted the following notation for the first wood-wind parts:

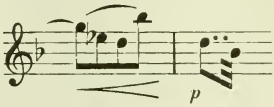


Page 26, bar 2 and page 28, bar 4. Strange to say the *a tempo* in these bars is often overlooked and the short *ritard.* is carried in each case over the two following bars. It should therefore be observed that the whole beauty of the execution depends on the *a tempo* coming in just where Beethoven has prescribed it, and on the careful avoiding of any sentimentality of expression. If the quavers are held on dotted, as they should be in spite of the return of the original time, we get a kind of *portamento*, which might be given by the notation,

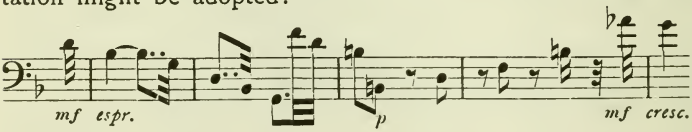


which is really only a continuation of that already prescribed for the three *ritardando*-notes.

Page 26, bar 4 to page 27, bar 3. Second horn takes the lower *F* and *E* flat. The first oboe should sound the third bar of the passage very expressively thus:



For the first clarinet and first bassoon the following notation might be adopted:

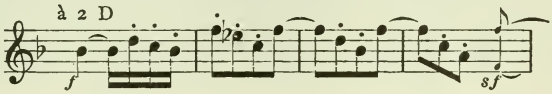


Page 28, last bar but one and following bars. Starting from the high *G* (fourth quaver beat) the first flute comes in doubled. From the *C* onwards the bassoons follow suit and then all the remaining wood-wind instruments as they make their entry. The doubling remains until bar 3 of page 33. The whole magnificent *fugato* should be played with

the utmost precision and energy, but not two slowly. For a metronome-mark ♩ = 80—84 might perhaps be about the right one.

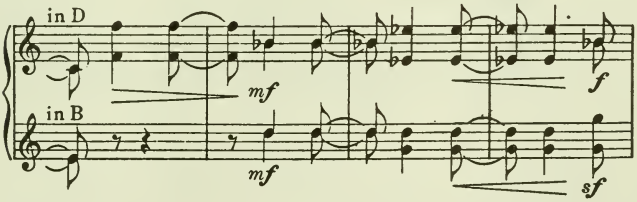
To render the polyphonic structure more distinct, the following observations also are important.

Page 30, bar 6 to page 31, bar 1. After repeated trials, I became convinced that the second violins, even in a numerous string-quartett, could not give the theme here with the incisiveness which it requires. I therefore resolved to bring in the oboes doubled, and prescribed the following parts to fill the rests in these instruments,



that immediately producing the effect which seems to me indispensable here.

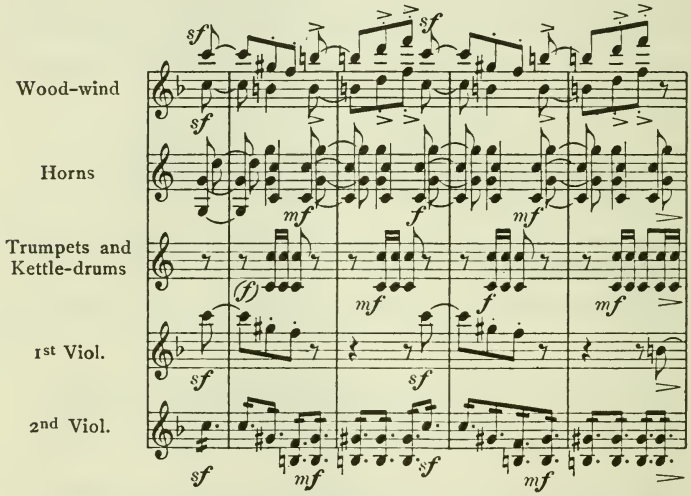
Page 30, bars 2—5. Horns may play with the following expression.



The substitution of the lower *F* and *E* flat for the higher is already shewn in the quotation.

Page 31, bars 2 and following. Horns, trumpets and kettle-drums play only *mf* here, and the *sf*'s may then be played correspondingly somewhat less sharply. In the third and fourth horns the *mezzoforte* begins already on the preceding up-beat (octave *G*). The second horn takes the lower *E* flats during four bars. In the 2nd bar of page 32, when the violins make their powerful leap from the low *D* to the

high *E*, the first and second horns first come in *f* on the fourth quaver-beat (octave *G*) and then trumpets, kettle-drums and the second pair of horns follow suit also with a powerful *f*. In the last bar of page 32 and the three first bars of page 33, whilst violas and basses are playing at full *f*, the following gradations are important:



The *sf*'s and >'s cannot be played strongly enough; it is only by this means that the despairing beauty of this passage can be properly brought out.

The *più p* which follows in the next bar but one, has, in view of the later *pp*, probably the meaning of a gradual *diminuendo*, not of a sudden *decrescendo*. The *p* of the second bassoon and the second flute can then be drawn into the general *dim.*, as there is no melodic ground for allowing these parts to be more prominent than the first ones.

Page 34, bar 4 to page 35, bar 4. The following gradation helps to render the *cantabile* more distinct:

1st Viol. 1st Ob.

cantabile

(*poco*)

2nd Viol. 1st Fl.

cantabile

(*poco*)

1st Viol.

(*poco*)

mf

cresc.

mf

The *cresc.* is then continually increased until, at the fifth semi-quaver of the last bar of page 35, it becomes an almost hard *f*, which, with extraordinary swiftness, vanishes again in the three following notes leading up to the *pp*. The climbing of the basses up to the high *A* must produce an effect of distinct uneasiness.

Page 36, bar 5 to page 37, bar 4. A *poco espressivo* should be introduced, in the first four bars for clarinet, oboe and flute, in the following four bars for violoncellos and contrabassos. The phrase in the first and second horns has a melodic value; it can therefore come slightly into evidence somewhat thus:

poco espr.

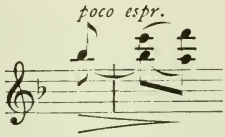
à 2

(*pp*)

p

The transposing of the *D* and *E* flat in the second horn is justified, as it obviates the unnatural leap from the low *G* to the high *D*. The final quaver-notes sound better played in unison.

Then the little phrase in flute and oboe on page 37 (bars 4 and 5) comes like an answer to these quaver notes. With a slight change of accent it might be played thus:



The semi-quaver figures which follow in the wood-wind begin *p*, just as the violins in the same bar, then make the *crescendo* with the violins and decrease again at the same time. At the first bar of page 38, the whole orchestra begins with a *pp*, which is introduced by the short *dim.* which precedes it. The second violins must come gently into relief in bars 1 and 2, the first violins in bars 3 and 4, flute and bassoon in bars 5 and 6 and oboe and clarinet in bars 7 and 8. The first three of these groups return immediately to the original *pp* after they have finished their melodic phrase; first and second horn then come in also quite *pp*. The second trumpet takes the lower *B* flat and *D* throughout.

With the first bar of page 39 begins a short but powerful *crescendo* which should on no account be allowed to acquire a character of false pathos through a *ritenuto*. In the 4th bar of this page the auxiliary wood-wind comes in on the fifth semi-quaver. The volume of sound must still be able to increase considerably in the 6th bar in order to unload itself in the 7th in a crushing *ff*.

Page 39, bar 7 to page 43, last bar. This gigantic passage presents a difficult problem for execution. It is

evident from the notation that Beethoven intended a continuous *fortissimo* of the utmost strength. But if the passage is played thus, the only thing that can be distinctly heard is the roll of the kettle-drums, if indeed a player of such excellence can be obtained that he can play for 36 bars without the slightest diminution of strength. If his strength gives way however, at any rate the enormous dynamic effect of this passage is weakened, so much the more as some of the other players instinctively fall off with the kettle-drums, whilst others, remembering the directions of the composer and the warnings of the conductor, force the notes in a disagreable manner, so that the last ten to fifteen bars are performed at a weak *mezzoforte* interspersed with various shrieking sounds. Certainly that is not what Beethoven intended. After various attempts to bring out the catastrophic meaning of this passage, I at last resolved upon a radical change in the notation, acting upon my principle that *clearness* is the most important consideration. The new notation had the effect of rendering all the details of the passage comprehensible without affecting the general character of the piece, and the changes were effected without any instrumental alterations other than the transposition of a few octaves. And owing to the great increase in clearness, I believe that the hearers scarcely ever realize that whole groups of players are often playing *mf*, or even *p*. Indeed I think that if both modes of execution, the literally correct and my own, were heard immediately one after the other, in the latter case an impression of even greater strength would be given than in the former. At all events I invite all conductors to try the passage once in the manner indicated here, and then to pass judgment, not only from the impression obtained at the conducting-desk, which is often deceptive on account of the nearness of the desk to the orchestra, but from the impression produced on unprejudiced musicians among the audience.

Wood-wind (same notation for all)

Horns in *D* (same notation for *B* flat Horns)

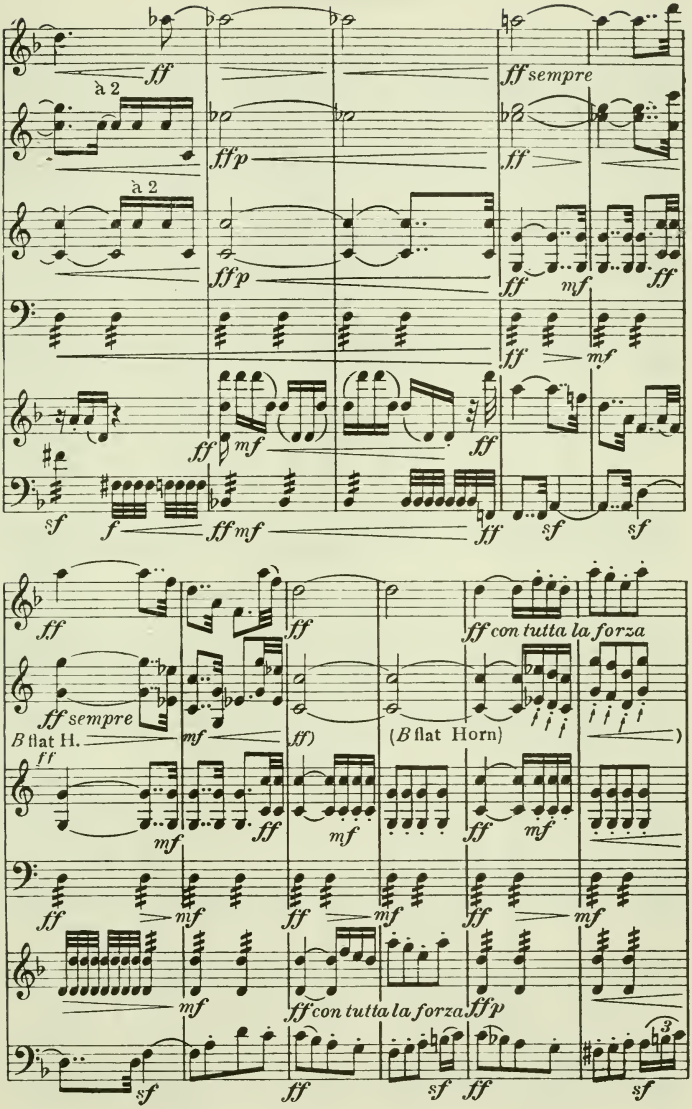
Trumpets in *D*

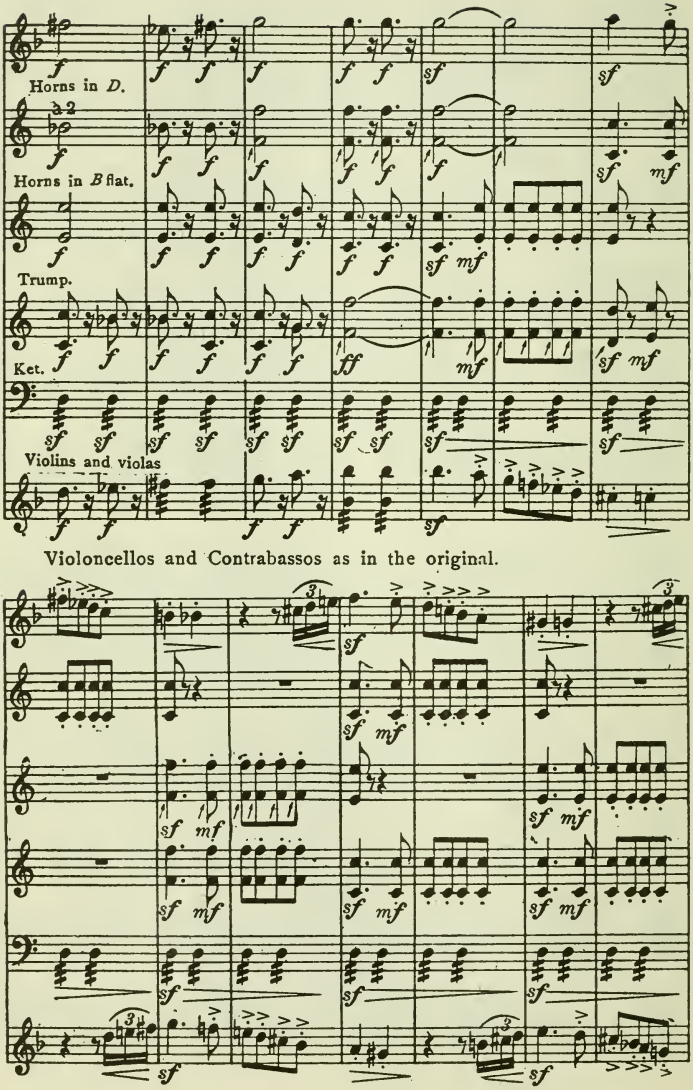
Kettle-drums

Violins and Violas

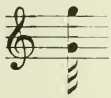
Violoncellos and Contrabassos

*) The notes marked by an ↗ are altered from the original.


ff
ff sempre
à 2
ffp
ff
à 2
ffp
ff
mf
ff
ff
mf
ff
ff
sf
f
ffmf
ff
sf
sf
ff
ff
ff con tutta la forza
ff sempre
B flat H.
mf
ff)
(B flat Horn)
)
ff
mf
ff
mf
ff
mf
ff
mf
ff
mf
ff
mf
mf
ff con tutta la forza
ffp
sf
ff
sf
ff
sf


Horns in D.
Horns in B flat.
Trump.
Ket.
Violins and violas
Violoncellos and Contrabassos as in the original.

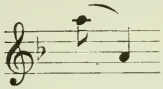
One other question I would like to submit for examination; it concerns the last bar of page 40. Is there not a mistake of Beethoven's here, and should not the last demi-semi-quaver here be *G*, as it is in the preceding similar passages, and not *C*? The thematic progression *AD* is certainly just as important here as before. It is in fact actually executed by the flutes and the kettle-drum, but it is almost inaudible if the trumpets, contrary to their previous mode of procedure, remain on the *C*. I have therefore no hesitation in correcting this demi-semi-quaver to



In the next two bars (beginning of page 44) comes at last the relief of a general *diminuendo*, and at the same time a moderate retardation of the original time, which is already somewhat heavy. We have a passing impression of peace during bars 2—8 of page 44. I should like to insert a *tranquillo* here, and in my opinion the bars ought to be played with a very restful, I might almost say, smiling expression, without becoming sentimental by any *crescendo* or other such gradation.

Page 44, last bar to page 48, bar 8. At the beginning of this section the conductor has an opportunity of gradually animating the time so that by about the sixth bar of page 46 the original time, is reached again. The execution of the wood-wind is easier here (pages 44 and 45) than in the analogous passage on page 11 (last four bars), on account of the simultaneous transfer of the melody to oboe and bassoon. For the notes to be properly combined the flute must play its little phrase somewhat more emphatically than the oboes, which are rather prominent owing to the character

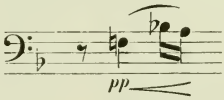
of their sound. In the latter parts I think it is better for the two *A*'s to be gently connected thus:



The notation for the string-quartett is the same as in the first passage:

I understand the *crescendo* in bars 4 and 5 of page 45 in a fairly lively sense, and have taken the liberty of somewhat increasing the

in the bassos, and playing the corresponding chord in the second violins (*F* sharp *A*) *mf.* (Trumpets and kettle-drums remain *p.*) At the strangely painful entry of the *D* minor however, page 45, bar 6, I placed *pp* every-where and increased the *crescendo* which follows only to *p*, in order to bring it back to *pp* for the quartett in bar 2 of page 46. Important to my mind, too, was a visible weakening of the trumpets and kettle-drums for which *pp* is prescribed in this bar, also an alteration of the *espress.* prescribed for the small phrases of the wood-wind into



For bars 2—5 of page 46 the same gradations (with corresponding modifications) hold good as for the last four bars of page 12.

Page 47, bars 2 and 3. Wagner recommends here the omission of the *crescendo* (in string-quartett, first pair of horns, trumpets and kettle-drums) by which means the continuation of the theme in the clarinets (bar 3) is brought into relief. During the next two bars the clarinets with the remaining wind-instruments, supported by the strings where the *crescendo* comes in at the upward figures, lead energetically up to the *forte*. In bars 4 and 6 of this page the second and fourth horns take the lower *F*.

Page 48, bars 1, 2, 5 and 6. Wood-wind should be doubled in these bars, just as in the similar passage on page 14.

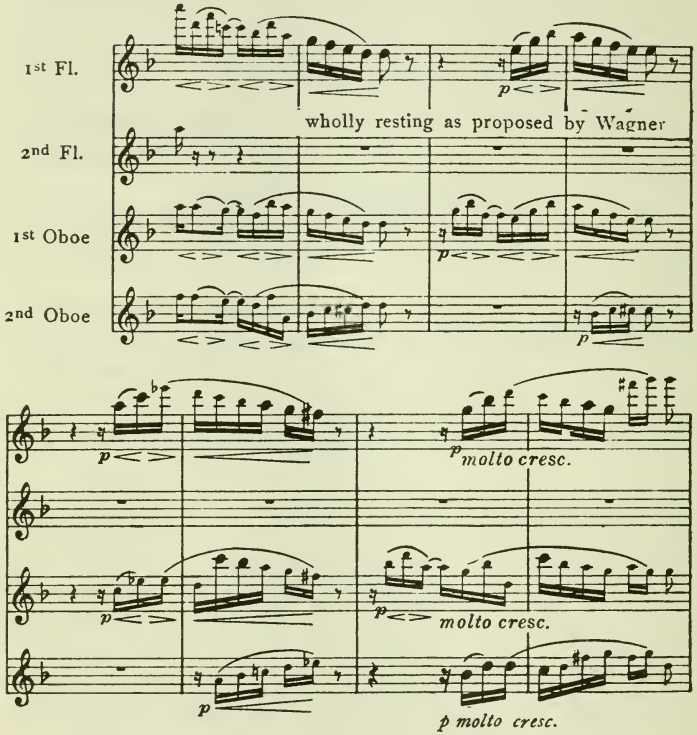
Page 48, bars 7 and 8. Just as the strings in the corresponding passage (the two last bars of page 14), so here the wind-instruments should not begin too softly, and should pass over to the *pianissimo* which follows by means of a *diminuendo*. The *C* in the trumpets should be marked *pp*.

Page 51, bar 4. In the similar passage on page 17 (bar 5) the minor changes to major. Here however the minor remains. In order to bring out more clearly this striking modification I placed an *sf* over the first *B* flat in the violins and clarinets (*C*), which is such a characteristic note for this passage, and another over the *F* in the violas and the *E* flat (*F*) in the first horn.

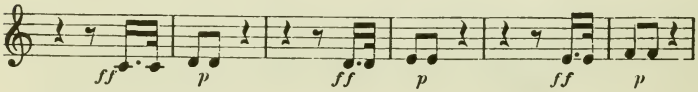
Page 52, bar 1 to page 53, bar 2. Just as the flutes were doubled on pages 18 and 19, so here the oboes can be doubled for their characteristic leaps from the fourth quaver of the bar onwards; the doubling is of course removed at the entry of the *piano*, page 53, bar 3.

Page 53, bar 3 to page 54, bar 4. For these bars exactly the same may be said as for the similar passage, page 19, bar 3 to page 20, bar 4. I give in the following quotation the instrumental changes made by Wagner, which are absolutely essential for the understanding of the passage. The notes either changed or introduced by Wagner are in large

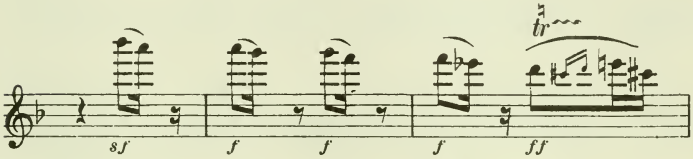
type, as are also the signs in the notation which do not occur in the original.



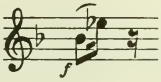
Clarinets and bassoons as well as flutes and oboes are furnished with < > and < The *pp* in the third and fourth horns is introduced just as in the preceding passage. The second horn plays the lower notes throughout, thus:



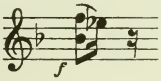
Page 54, bar 5. The wood-wind comes in here already doubled, as the expression is more intense than in the previous corresponding passage. It is well known that Beethoven never wrote above the high *A* for the violins. The meaning of the violin-passage in the next bar which comes in so characteristically with painful sharpness, is however evidently as follows:



I had no hesitation therefore in letting the violins play in the manner indicated, and placing the second violins first an octave higher and then changing the



into



in the first bar of page 55.

Page 56, bars 2 and following. The doubling of the wood-wind comes to an end here. The execution of the following magnificent passage, in which there is some danger of the most important parts of the wood-wind being overpowered by the string, needs a very careful notation which I will give in the following quotation. A *D* is placed at the most suitable place for the doubling to commence in the parts to which the melody is entrusted.

1st Flute

1st Clarinet

1st Bassoon

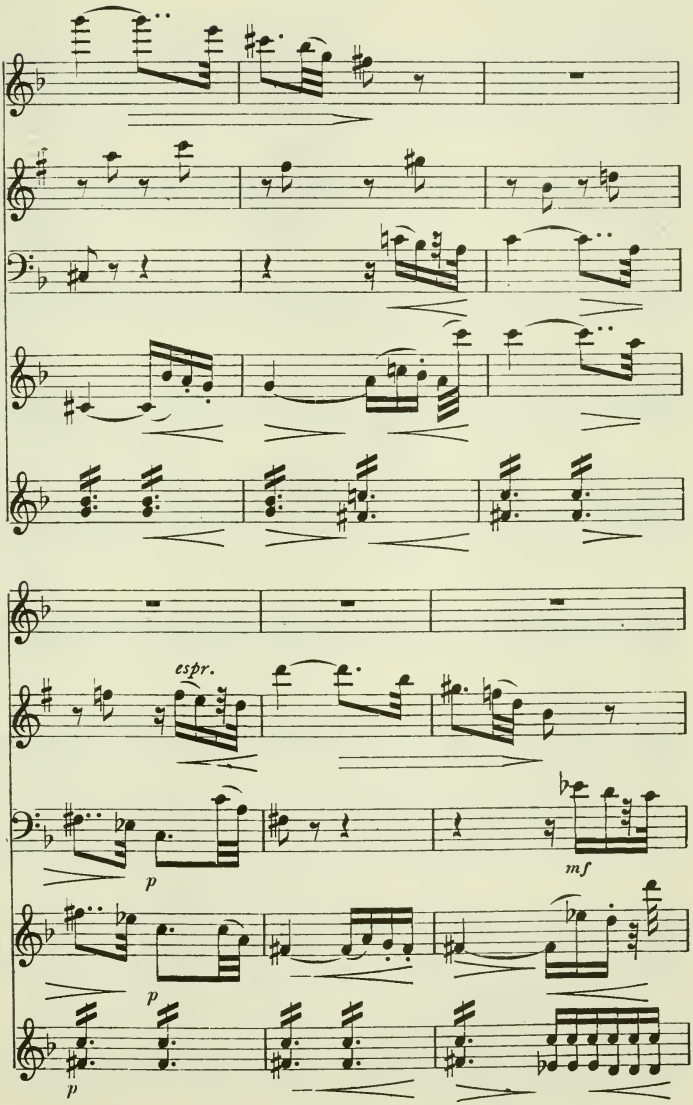
1st Violins

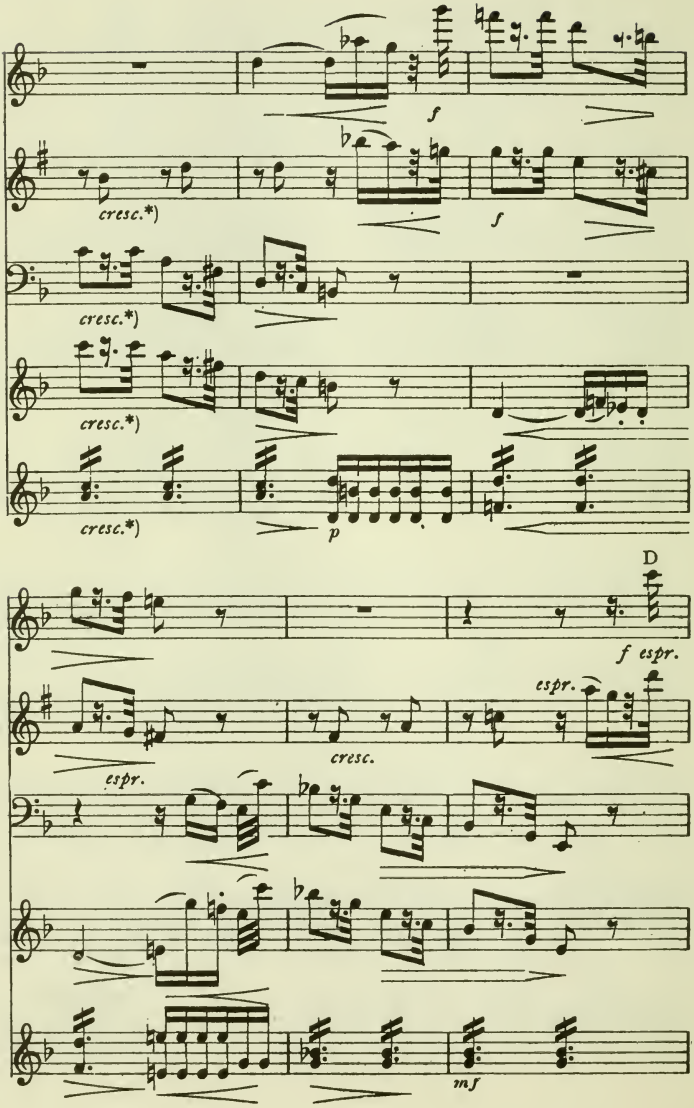
2nd Violins *)

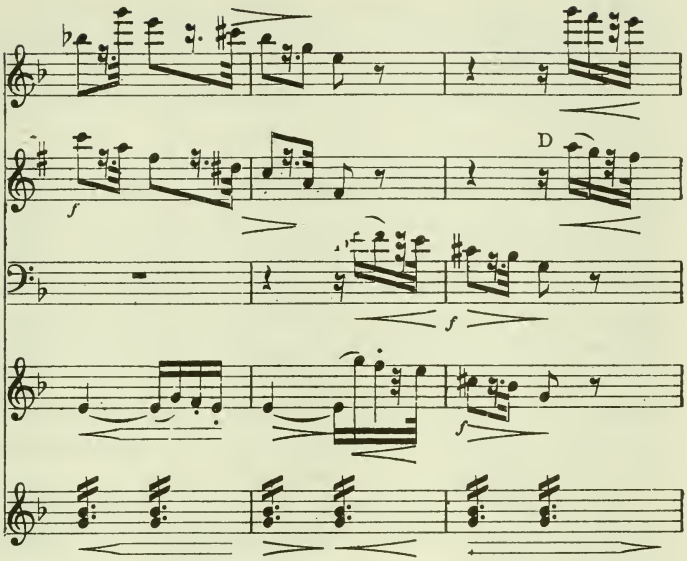
*) Notation for the violas the same.

espr.

espr.


espr.
p
mf
p
p


f
cresc.*)
f
cresc.*)
cresc.*)
cresc.*)
p
D
f espr.
espr.
cresc.
espr.
mf



*) From the beginning of the general *crescendo*, the prescribed < >'s are executed with constantly increasing energy.

From the 6th bar of page 58 the whole orchestra swells to *ff* in a powerful gradation, and when the *ff* is reached the remaining wood-wind is reinforced just as the second clarinet has been already for the three last notes. In the first bar of page 59 the auxiliary first flute takes the *B* flat and the *A* in the higher octave.

In the last bar of page 59 the doubling of the wood-wind ceases. Continuing his remarks on this symphony, Wagner says in regard to this passage: "Here too, on account of the dynamic disproportion of the instrumental organisation, at the return of the similar passage in the last bar of page 59 the first two bars must be played entirely *piano*, the two following with a strong *cresendo* by the horns, and with a

weaker one by the stringed instruments which should only receive a decisive increase of strength in the last two bars before the *forte*."

Page 60, bars 6 and 7. The second horn plays the lower *F*.

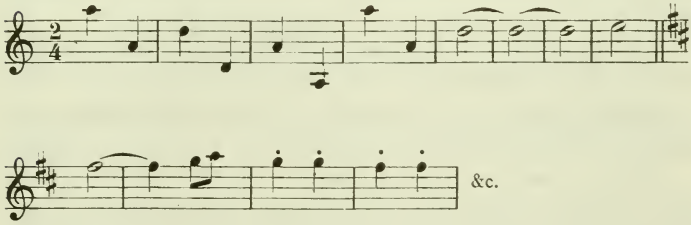
Page 61, bar 4 to page 62, bar 2. An ideal execution of this horn-solo demands a somewhat more moderate speed than that of the preceding bars, and this must be maintained if the strings, henceforth in a minor key, take over the theme; the *crescendo* also which follows this entry must be given with strong dynamic gradation but *without increasing the speed.* I do not think any bad effect is produced here, if the wood-wind figures at the *ff* are completely swallowed up by the strings, and only become audible again at the *diminuendo*; in fact I have generally found that just this reappearance on the scene produces quite a magic effect on me.

Page 61, bar 3. The second trumpet takes the lower *D*.

Page 63, bars 3 and 4. The second horn takes the lower *F* and *D*.

Page 65, last bar and page 66, bar 4. It need hardly be mentioned that the *ritardandi* refer only to this half bar as before. At the second *a tempo* the moderate original time of the beginning (♩ = 76 or thereabouts) comes in again and remains till the end of the movement without further change. The auxiliary wood-wind comes in with the best result at the *più f* on page 68. In bars 2 and 3 of page 69 the second horn plays the lower octave. A quasi *ritenuto pomposo* in the final bars seems to me ill advised. Shortly, resolutely and energetically, the great man speaks his last word: Rather break than bend.

Page 71. The metronome-mark 𝅗𝅥. = 116 is extremely quick, but does not render the execution impossible. It is quite out of the question, however, to play the trio (page 102) at the rate 𝅝 = 116, as an attempt with the metronome will soon prove. There must be either a mistake or a misprint here. 𝅗𝅥 = 116 would be more comprehensible, but, having regard to the beginning, I doubt if this either is the right mark. Beethoven denotes an increase of speed by *molto vivace* — *stringendo il tempo* — *presto*, and I therefore consider that the usual mode of performing the trio at a comfortable speed, is utterly false. It is true it is not always played quite so comfortably as in the opera-house at Berlin, where, when I took over the concerts, I found the "*presto*" crossed out, and "*adagio*" inserted in its place; but even Bülow used to take it much more slowly, and Porges tells us that Wagner took the *presto* to refer only to the first two bars, the octave beats, and then recommended an "easy-comfortable" (behäbig-behaglich) time. But there is no reason for this. In Beethoven's manuscript we find the original notation



altered in so far that each pair of bars is bracketed together with his own hand, and the direction is given to treat them as "whole bars". Besides this we find the word "*prestissimo*" distinctly written in pencil beside the *presto*. Evidently therefore a very quick time is intended, — not such as would

be given by 𝅗𝅥 = 116 however as this passes the limits of possibility altogether.

If I try again here to put down in words and numbers that instinctive musical feeling, which has always been my principal guide as to the time conditions of this trio, I come to the following result, which will serve to supplement and correct a former attempt of mine made in the "Allgemeine Musikzeitung" for the year 1901.

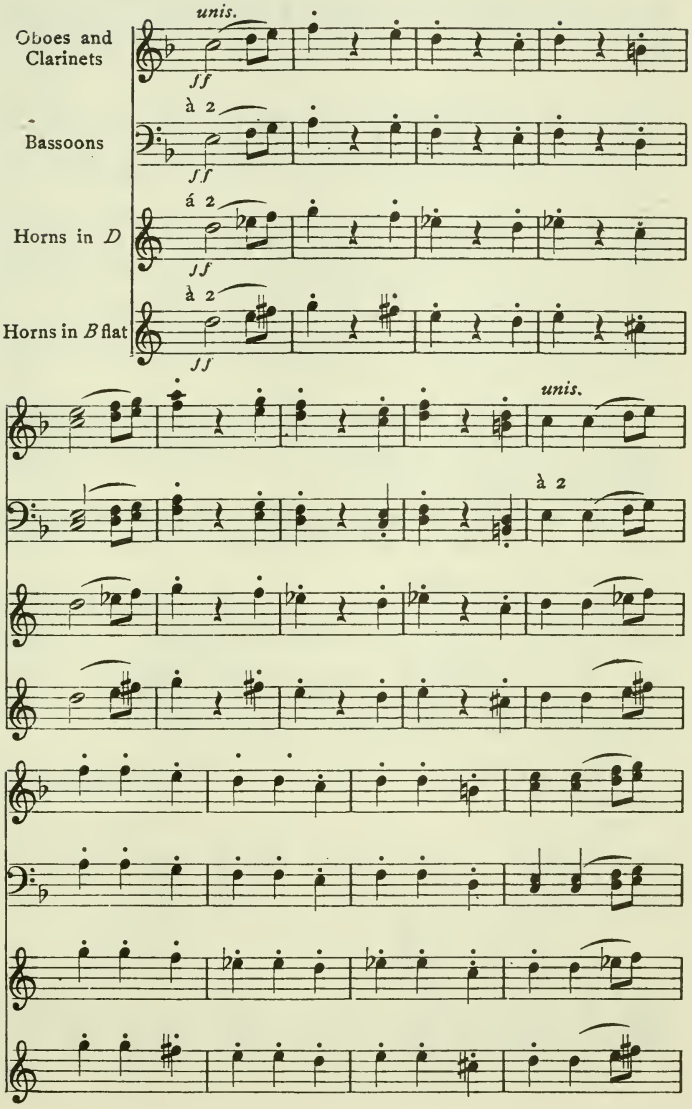
I began the Scherzo at about ♩. = 108—112. After the *stringendo*, I took the Presto in such a way that a half bar of this Presto corresponded to a whole bar of the $^3/_4$ time, which was already somewhat quickened by the *stringendo*. I conducted the first two bars of the Presto in two beats for the sake of greater precision, so that each beat was equal in value to the immediately preceding $^3/_4$ bar (about ♩ = 138). Then, however, I began marking each bar by one beat only, which would answer to the metronome-mark 𝅗𝅥 = 80. But by this time a crotchet beat of this Presto was about equal in value to a crotchet beat of the $^3/_4$ time, just as it was taken at the beginning of the movement.

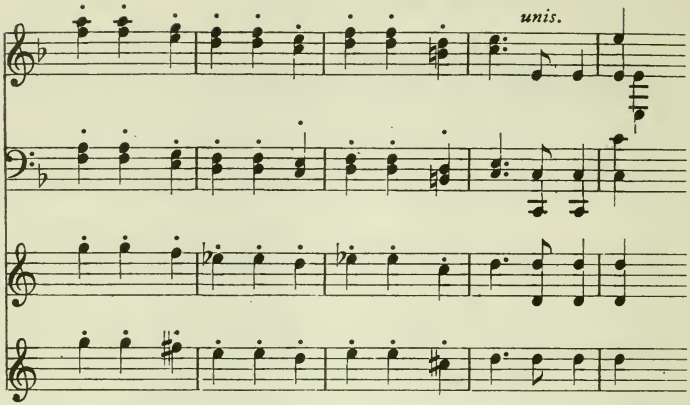
I have taken up this question, which seems to me so important for the understanding of the movement, before going on to the elucidation of various smaller points.

Page 71, bar 6. The wood-wind plays this bar doubled but of course immediately after becomes single again.

Page 75, bar 1. The doubling comes in again here and ceases at the seventh bar of page 76.

Page 77, bar 9 to page 79, bar 1. For this passage I give the alterations suggested by Wagner, but we learn from what both he and Porges have written, that these alterations have never actually been tried. They are designed to render the theme with its peculiar characteristics audible in the wood-wind without having to mute the string-quartett, which Wagner had already recognised to be a very inadequate makeshift.


Oboes and Clarinets
unis.
ff
Bassoons
à 2
ff
Horns in D
á 2
ff
Horns in B flat
à 2
ff
unis.
à 2



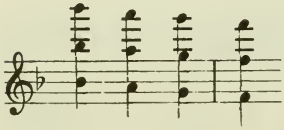
The wood-wind is of course doubled here. The doubling stops at the 9th bar of page 79. Two bars before this the second horn takes the lower *F*.

Page 80, bar 5 to page 81, bar 2. The wood-wind plays doubled here. The second and fourth horns play the lower *D*, *F* and *G* throughout.

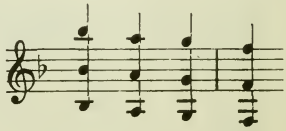
Page 81. I recommend the repetition of the small first part, but not of the long second part, nor the [I] on page 100. If the first part is only played once, the themes developed here seem to me to flit past too quickly and to give a feeling of unrest to the whole movement.

Page 83, the last five bars. The wood-wind should be doubled.

Page 91, bar 1 to page 92, last bar. The wood-wind plays doubled. In bars 5 and 9 of page 91 the violins and violas play

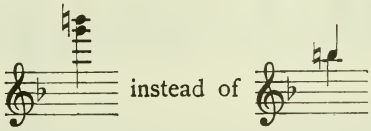


instead of

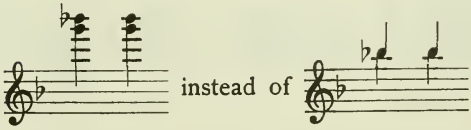


and the first flute takes the high *B* flat both in these bars and in the second bar of page 92.

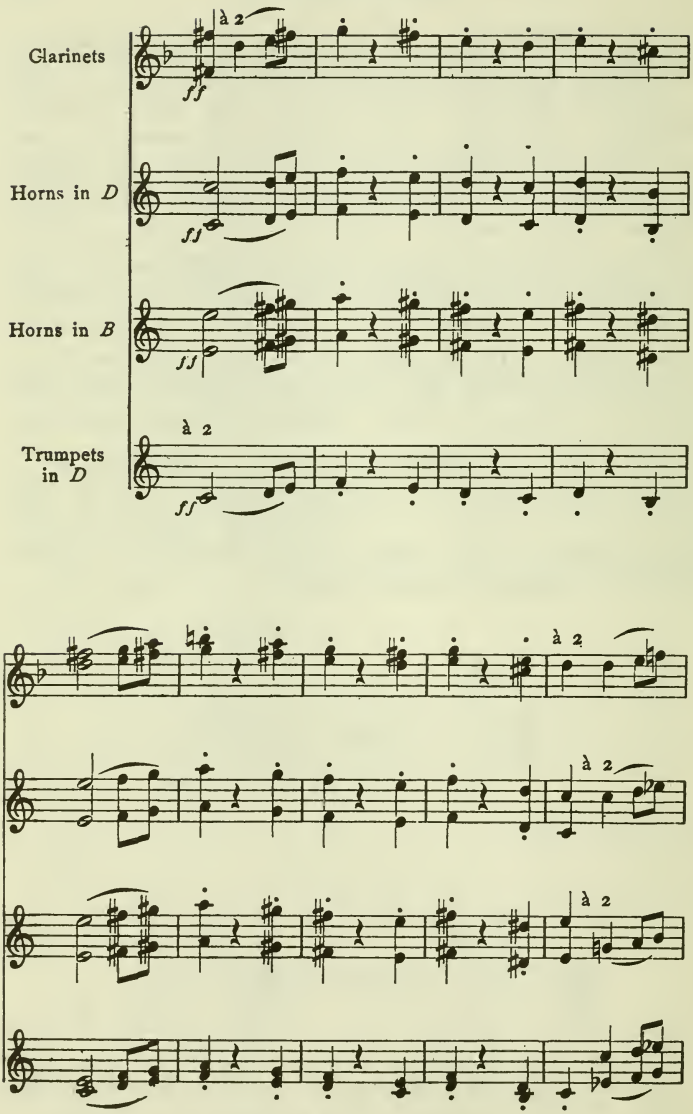
Page 95, bar 8 to page 96, last bar. Still following Wagner's suggestions, I have altered this passage in the same way as the previous one in *C* major. In the original the trumpets are brought in here in such a way that, as Wagner rightly remarks, "they only hide the theme of the wind-instruments" He found that, at a performance of this symphony, he was obliged to recommend "a meaningless moderation" ("charakterlose Mäßigung") to these instruments. In accordance with the view already stated, viz. that if any remedy of an evil be attempted, a thorough cure should be aimed at, I resolved to follow Wagner's instigation again and let the trumpets strengthen the theme. The players need now no longer play with meaningless moderation, but with characteristic strength. The wood-wind is of course doubled from the entry of the theme to the *p* on page 97. In the first bar of page 96 the flutes play

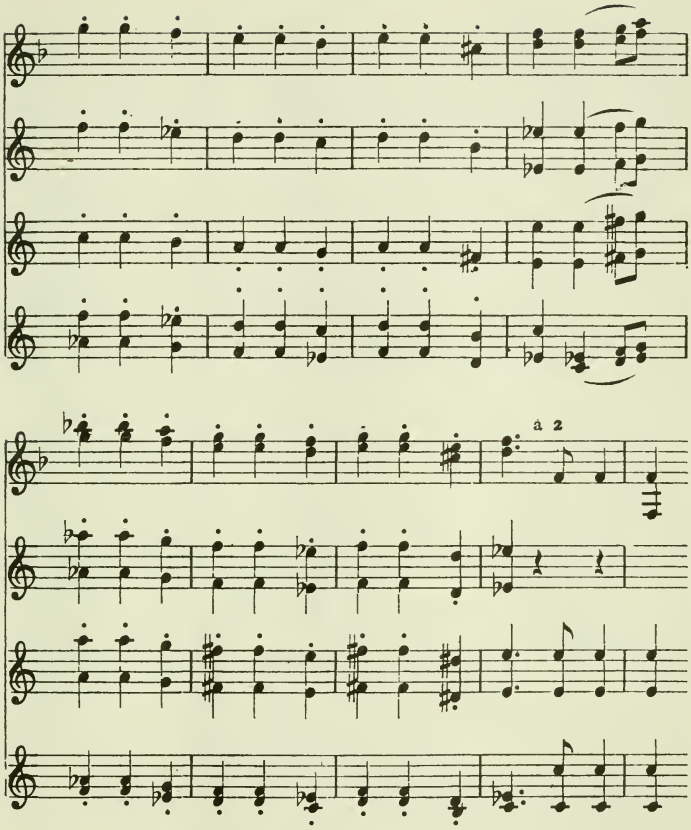


and in the ninth



In the second bar of page 97 the first flute takes the high *B*. Other alterations in this passage are as follows.


Clarinets
à 2
ff
Horns in D
ff
Horns in B
ff
Trumpets in D
à 2
ff
à 2
à 2
à 2



Page 97, bar 10. The second horn takes the lower *F*. In the passage immediately following, the interval of the seventh in this instrument is characteristic and should be retained.

Page 98, bar 5 to page 99, bar 3. The wood-wind plays these bars doubled.

Page 101, bar 5. According to Porges, Wagner did not sustain the *fermata* here but broke the note off quite shortly.

We have no reason to doubt the trustworthiness of this assertion, but I fail to see any reason for this arbitrary proceeding. My own method of procedure has been to hold on the *fermata* and to go straight on without introducing any pause whatsoever.

Page 102. The first two bars of the Presto are played by a doubled wood-wind.

Page 106, bar 5 to page 108, bar 1. The execution of the oboe-solo is by no means easy. Freedom of expression must be combined with rhythmical precision. If the time is too quick the passage is not likely to be well rendered, and yet on the other hand, if the time is too slow, this tenderly hovering, beautiful succession of notes becomes a mere study. I have always waited to see first whether the oboe-player himself had not sufficient good taste and skill to hit upon the right expression, in which case I accompanied rather than conducted the passage. My work of training only began when the performer proved himself to be clumsy and help less. It is very important that the player should manage the breathing properly and have time to take breath. Whilst the ties last over eight notes a breath can be taken after each. Starting from the *crescendo* (page 107, bar 5), which may be begun by all the wind-instruments on the second half of the bar, the oboist should not breathe again until immediately before the *p*, page 10, and he should then take the rest of the phrase until the *fp* in bar 2 of page 108 in one breath. It is very important that he should arrange the notes and breathing in such a way that he can execute the *crescendo* with a uniform gradation up to the very last note, and need not be obliged to hurry or make a premature *diminuendo* on account of lack of breath. A moment's interruption may easily ruin the whole passage.

Bülow corrected the *C* of the second bassoon in bar 9 of page 107, together with the half note to which it is tied, into *B*, but this correction should be abandoned without

hesitation. "Chromatic pettiness instead of diatonic grandeur" is what he would probably have said, had anyone else dared to make this insipid correction. See his edition of Beethoven's Sonata Op. 106, first movement, the return of the first subject.

Page 109. From the ⌐2 onwards, even in the *p*, the wood-wind may play doubled, and remain so until the *sempre più p* on page 112.

Page 112. I should recommend that the execution become gradually more restful starting from the *sempre più p*. At this point I always began to conduct in two beats again. I sustained the *fermata* for a considerable length of time in strictest *pp*, did not then wave it off however, but allowed it to be terminated suddenly, and with almost savage force, by the return of the main theme. I have never performed this passage without observing a movement in the audience which culminated in a spontaneous burst of applause fortunately of short duration. If the *fermata* is waved off the effect of this return is far less "dämonisch".

Wagner, as Porges tells us, took the repetition of the chief movement at a somewhat quicker speed than the movement itself and I have adopted this method of execution with full conviction. For the rest, the repetition corresponds in all points to the principal part itself.

I consider that a quite small *fermata* on the general-rest in the last bar but four of page 143 is indispensable. The last three bars are played with the greatest energy (the wood-wind doubled), and as quickly as a clear and, at the same time, powerful execution will allow.

Page 144. This finest and deepest of all slow symphonic movements is superscribed *adagio molto e cantabile*. The metronome-mark ♩ = 60 is too quick; ♩ = 63 also seems too quick for the *andante moderato* which follows. But one

thing seems to me clear from this notation, namely, that Beethoven intended only a gentle increase of speed in the $^3/_4$ time. Wagner says somewhere that he was perhaps the first conductor to take the beginning of this movement really *adagio*, and thus succeed in emphasizing the difference between *adagio* and *andante*. This announcement was enough to make conductors of the younger school introduce the dragging Parsifal-time into this Andante, to take the beginning so slowly that the melody became quite unintelligible, but to play the *andante moderato* quasi *allegretto* in order to preserve the "difference". I have elsewhere put a distinct veto on all such exaggerations and need only mention here that I consider ♩ = 48—50 to be about the right metronome-mark for the beginning, to which ♩ = 54—56 corresponds as a gentle increase for the Andante.

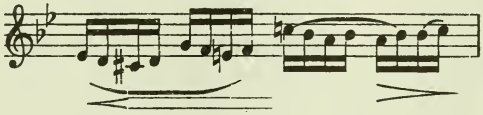
The treatment of the orchestra is so wonderful in this movement, and the use of the horns, which is not generally Beethoven's strongest point, so magnificent, that I almost shrink from adding anything whatsoever to the notation. I only do it with the express request, that any alteration which I have introduced may be executed with the utmost care and caution.

Page 147 last bar to page 148, last bar. The part in the first violins, which hovers over the principal melody in such a divinely restful manner, must be executed even more tenderly than the melody itself. The *crescendi* which occur in this part must therefore be correspondingly less distinct than in the melody. Porges tells us that Wagner did not sustain the *fermata* on the *E* flat at the end of the whole passage. This seems to me to be going too far, although I think a slight retardation of the time before the *fermata*, perhaps in the last two bars, is quite justifiable.

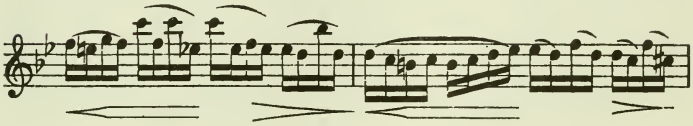
Page 149. The variation of the main theme which begins here should be conducted in quaver beats at the beginning, and in some cases later on also. I should therefore

propose ♪ = 84—88 as metronome-mark. I now give some suggestions as to notation for the first violins which I have recommended to my own players, but destined, as I have said before, only for really skilled performances.

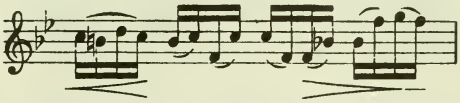
Page 149, bar 3



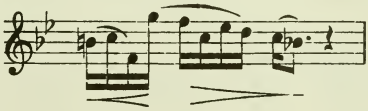
Page 150, bars 2 and 3



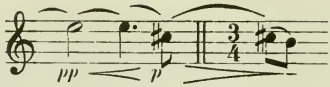
Page 151, bar 1



Page 152, bar 1

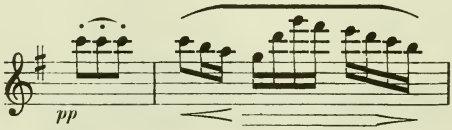


Page 152, last bar and page 153, first bar. Here too a slight holding back of the time during these two bars, and especially just before the wonderful modulation into *G* major (last crotchet-beat), may be recommended. If the first clarinet be a player of musical talent and artistic feeling he will graduate the last bar before the $^3/_4$ time thus:



and he will thus be able to introduce the new theme.

Page 153, bar 2 to page 155, last bar. I should recommend a *pp* for the violins and violas throughout this passage, and the omission of the *crescendo* everywhere. These pure phrases are so full of expression that they are quite sufficient in themselves without extraneous aid, whereas the *crescendi* tend to destroy the effect of the principal melody in the wind-instruments, especially if they are executed with a little too much energy. In the third and fourth bars the flute, which is written unmelodically with good reason, might both become less prominent and at the same time bring out with greater expression the part which passes so beautifully into the melodic leading, by means of the following gradation:

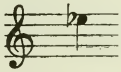


The same method of procedure holds good for bars 5 and 6 of page 154, where the four quaver-notes *C* and the *B* in the flute should also be played *pp*, so as not to take the attention away from the melody which is here suddenly entrusted to the first oboe alone.

Page 155, bars 4 and following. I think we may take the time just a very little quicker here than at the beginning of the movement. The justification for this change lies in the absence of the "molto" after the word "adagio", and in the transparent character of this whole passage, which is rendered particularly lucid through the employment of the *pizzicati*, especially where these pass over into the triplets. At the same time there must be a slackening of the time

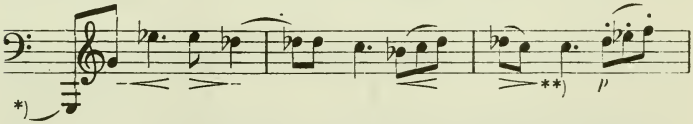
compared with the previous $^3/_4$ time. The waves of sensation are so delicate here that they can scarcely be expressed in words.

In this whole symphony Beethoven has made use of the stopped note



for the horns more frequently than in any of his earlier orchestral works. But here the free and constantly repeated use of several stopped notes is especially striking. I think we see here an influence of the wonderfully skilful treatment of the natural horns in Weber's "Freischütz", which Beethoven knew and esteemed very highly. But in any case it is strange that he should have entrusted this extremely difficult and carefully worked-out solo just to the fourth horn. I admit that in the Kaim-orchestra at München I once had a fourth horn-player — Herr Stange —, who gave this passage excellently, but he was certainly an exception. As a general rule it will be safer to assign the passage which follows, from the entry of the 𝄞 onwards, to the third or first horn-player according to their respective merit.

I should recommend a very tender execution of the following gradation with a view to obtaining a more animated rendering.



*) This slur to the previous *G* is evidently wanting.
**) This < > is made by both clarinets, *not* however by the flute and the horn.

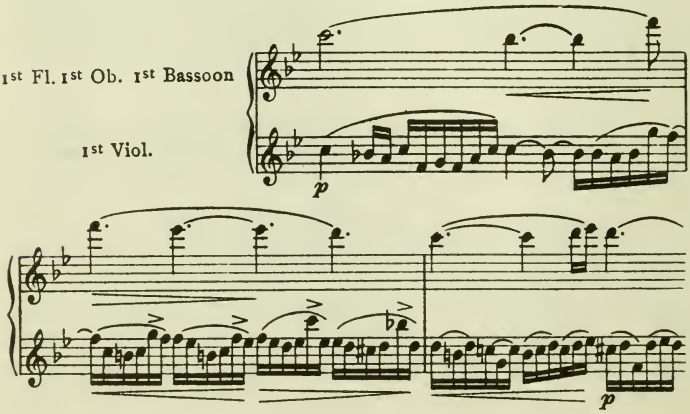
The cadence in bar 3 of page 157 is executed as restfully as possible, quasi *portamento*. If the player's breath will not hold out for the whole passage, he may take a breath, as imperceptibly as possible, after the first high *A* flat.

In the bar before the entry of the $^{12}/_{8}$ time a very moderate *ritenuto* may be introduced in order to complete the *crescendo*. I have marked the last crotchet (*B* flat major) *f*, but the "*p dolce*" prescribed on the first crotchet of the next bar must follow immediately without any preparatory *diminuendo*.

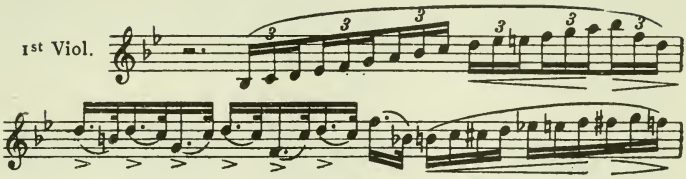
In view of the *lo stesso tempo* and the stirring element in the violin figurations, I decided not to return once for all to the very slow original time, but to take the whole long variation at a somewhat more running speed, not losing sight however of its *adagio*-character when compared with the principal time. It should be specially noted also that the melody lies almost continuously in the wind-instruments and that consequently the violin figurations, however finely they must be executed, really only form the accompaniment, or shall we say the *arabesque*, with relation to the wind-instruments which contain the melody. I would not mention that the conducting should be done in four and not in twelve beats here, had I not been told of occasions on which this uncalled for piece of dilettantism had really occurred.

A few shades of expression which I have introduced for a careful execution will be found in the following quotations.

Page 159, last bar to page 160, bar 2.



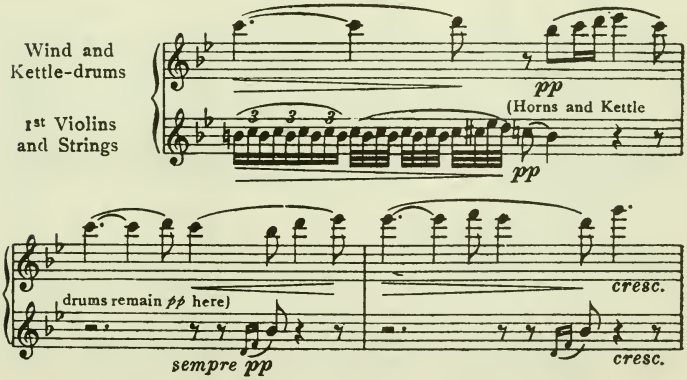
Page 161, bars 1 and 2.



Page 162, bar 1. The *crescendo* in the solo-horn, the small *diminuendo* on the *G* and the following *crescendo* must be given very expressively and with true artistic freedom. The deep notes need not be forced in spite of the *crescendo.* The high *E* which follows on the low *C* of the next bar must be begun *p* again.

Page 162, bar 2. The first violins begin *p* again at the low *G* and make a uniform gradual *crescendo* up to the beginning of the next bar where the ≻ comes in.

Page 163, bar 2 to page 164, bar 1.

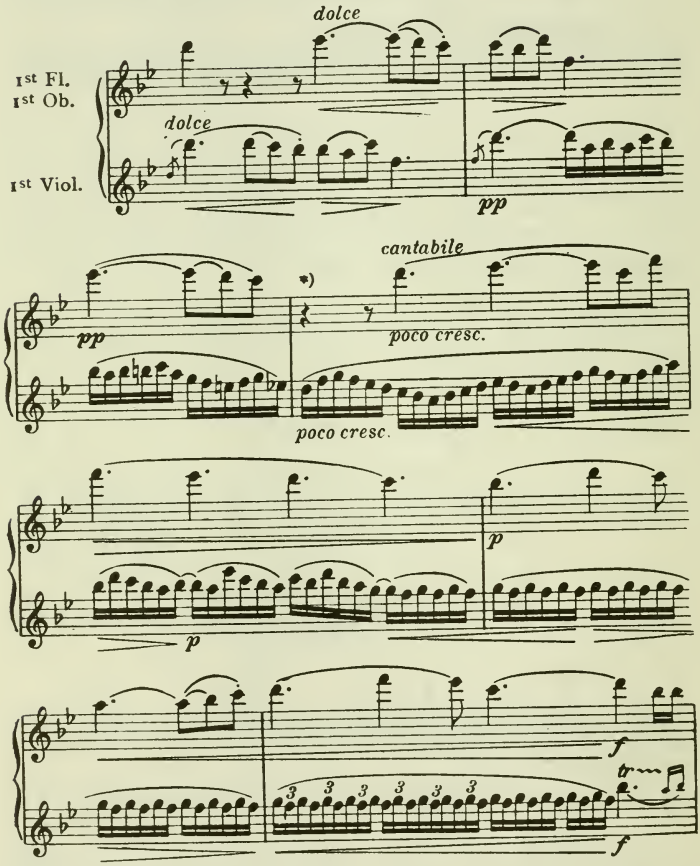


Page 165, bars 1 and 2. The second horn takes the lower *F* just as it did on page 167, bars 2 and 3.

Page 165, bar 4. The transitional character of the *pizzicato* in the violoncellos and contrabassos justifies a somewhat

stronger entry of the higher *E*flat which may then be gradually weakened until the *F* is reached.

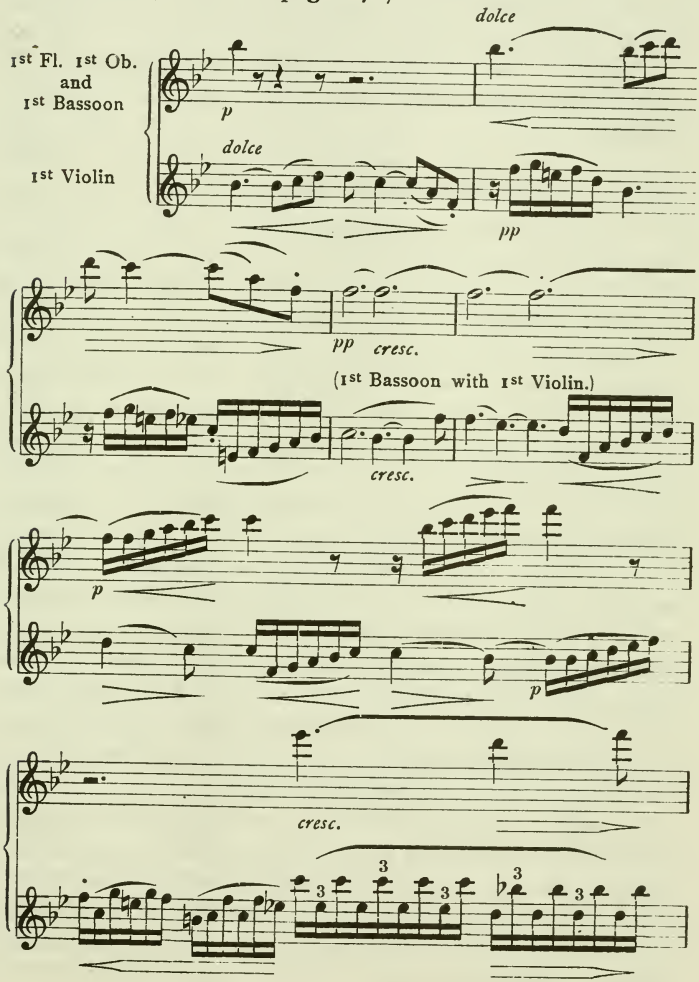
Page 165, bar 5 to page 167, bar 1.



Page 167, last bar to page 168, bar 3. The rhythm in the second violins is to a certain extent an echo of that in the trumpets; it should therefore be played distinctly in spite of the *pp*.

Page 168, last bar. The melodic swerve demands a short *ritenuto* on the second half of this bar; this is followed by the *a tempo* at the beginning of the next bar.

Page 169, bar 1 to page 170, bar 2.



In the first bar the *B* flat horns join with the first violins in the < >; in the second they play *piano* just like the rest of the string-quartett for both bars. The *crescendo* beginning in bar 3 must be every gently and gradually executed by all the instruments except those which have a special marking.

Page 172, bar 2. This descending violin figuration absolutely demands a restful execution in the most uniform *diminuendo*. It seems to me to indicate a return to the very slow first time which dominates the wonderfully beautiful close. From the last crotchet of the preceding bar I therefore marked the quaver-beats, — without really altering the time, of course — and continued to do so till the end, with the exception of a few passages which every conductor of fine feeling will find out for himself.

Page 174. This beginning of the Finale is not merely an introduction to the last movement. It is a wild disturbance of the peaceful, unworldly atmosphere which pervades the Adagio. The eminently dramatic character of this beginning seemed to me never to produce a truly crushing effect when a long pause immediately followed the Adagio; this interrupted probably by applause and the appearance of the soloists, or even of the chorus, on the stage. After I had often conducted the ninth symphony, and always suffered under this unfavourable impression, I resolved to let the Finale follow *immediately* upon the Adagio. I only made a quite short pause after the last chord and guarded against any movement of applause by keeping my bâton raised; I then let the "Schreckensfanfare" of the Finale, as Wagner truly calls them, break forth with fearful force.

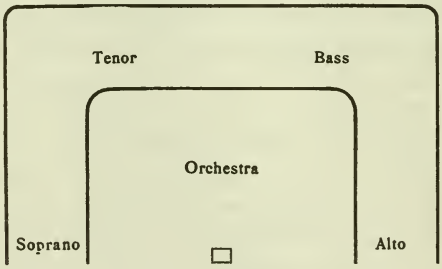
In order to accomplish this it was necessary of course for all parties concerned to be ready in their places. I cannot point out too emphatically what a horrible effect is produced when the chorus does not come on till after the Adagio. The long pause, the sudden unrest, the rushing to and fro looking for chairs and parts, the chattering in the audience,

the signs of the ladies when they recognize a friend on the podium or in the hall, the soloists bowing and smiling in answer to the applause, and the two lady-singers trying to make room for their trains; all this together is such an unworthy interruption of this holy work, that I cannot understand the indifference with which it has come to be looked on as part of the performance of the ninth symphony, and the surprise with which any attempt to improve matters is greeted.

I demand unconditionally that the chorus should all be in their places at the beginning of the performance and should wait quietly until they rise to sing. I request the soloists to do the same but admit the possibility of an exception here. The solo-passages in the ninth symphony, however small they may be, are very dangerous and not only make high demands on the skill of the singers but also require a perfectly unhampered control of the voice. I have come across singers who willingly acceded to my request that they would take their places in front of the orchestra before the beginning of the symphony simply in order to hear the performance. Some have even offered to do so. Others, however, assured me that, although they recognized the justness of my request, they could not fall in with it because their throats became absolutely dry after sitting for an hour in a hot room without singing. As this was quite a reasonable objection I was obliged to give way in such cases, especially if I noticed that the singers in question were in an only too natural anxiety as to the success of their performance, or were perhaps slightly indisposed. Certainly the later arrival of a singer is a lesser evil than the failure of a solo passage. But latterly I always insisted that the soloists should come in *after the Scherzo*, and not after the Adagio which was followed immediately by the Finale. The four artists should be warned to come in as quietly and unnoticeably as possible, and the ladies should be specially requested

to leave behind in the cloak-room the large bouquets which they generally receive, however beautiful they may be. If it is possible however, — and with good will it is generally possible — it is much better for the soloists to be already in their places at the beginning of the whole symphony.

As to the arrangement of the chorus, it should be remembered that the ninth symphony is essentially an orchestral composition. The effect of by far the greatest part is sacrificed if the chorus is brought forward in an overwhelming majority and the orchestra placed behind as in an oratorio. The orchestra must as far as possible take its accustomed place and be surrounded by the chorus in a broad semicircle. The podium must rise in the form of a terrace. If it is very wide it can be arranged thus:



If however it is long and narrow, so that with the above arrangement the greater part of the orchestra would be pushed too far back, it is advisable to fill all the front room with the violins and, if possible, with some of the viola- and violoncello-desks, and then to let the chorus take its place behind on a distinctly raised platform.

On the narrow stage of the Berlin Opera-house, where such a platform could not be obtained for architectural reasons, the last movement of the ninth Symphony never produced its full effect.

Wagner was conscious that the effect of the two "Schreckensfanfaren" did not correspond to the impression obtained on reading the score. He tried to obviate this by letting the trumpets play partly in unison with the figuration of the wood-wind*). Much is gained by this it is true, but it still leaves something to be desired. In the first "Fanfare" Wagner leaves the original untouched from the fifth bar onwards. The trumpets and the four horns then unite on the *D* with full force, but they completely drown the wood-wind to which the melodically and harmonically important notes are entrusted, so that these, even if doubled, only give a little chirping sound as against the crashing brass notes. In the second "Fanfare" (page 175, bar 6 to page 176, bar 2) Wagner lets the trumpets play in unison melodically to the end, it is true. As however in the last bars the horns are silent except for a few forlorn notes, the upper part strengthened by the trumpets is heard only, and no harmony. Acting again on my oft repeated principle, that an alteration is only of use when it is thorough and goes to the root of the matter, I extended Wagner's changes in the trumpet parts by letting them accompany the melodic upper-part to the end in the first "Fanfare". Then I brought the horns to the support of the harmony, and this gave the true meaning to the strengthening of the soprano by means of the trumpets.

I also tried to prevent the infinitely important, despairing *B* flat of the first chord from being too much hidden by the *A* of the united horns and trumpets. Reasons of style would not allow me to correct the *G* of the trumpets into *A* flat, as I consider this entry on the dominant to be a necessary counterpart to the later entry on the tonic in the second "Fanfare"; I therefore solved the difficulty by letting

*) In Wagner's Literary Works, vol. IX, p. 242, both passages are incorrectly quoted, with the omission of a bar in each.

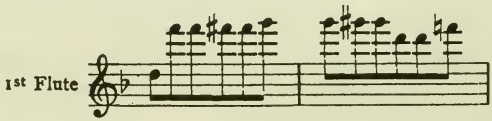
the clarinets play the beginning an octave higher. In the same way I succeeded in giving a sharper prominence to the *E* flat at the beginning of the second "Fanfare"; in the lower octave it is already given with sufficient strength by the third horn. Lastly, on analogy to the second passage also, I corrected the unimportant harmonic notes of the first flute into melodic notes in the fifth and sixth bars of the first passage.

In what follows I combine Wagner's alterations and my own, and I ask all those who consider it sacrilege to interfere with Beethoven's instrumentation, whether it is not allowable, or indeed whether it is not a duty, to assist in rendering truly effectual such a powerful intention of the Master, when it is clear that the means of thus producing the complete effect were not at his disposal. I think it is unnecessary to add trombones, for instance, as Beethoven was quite free to do so himself; but he wished to reserve the effect of these instruments for a later passage. Any one who has felt deeply the magnificence of the entry of these instruments at the passage "Seid umschlungen Millionen", will not wish for their entry at an earlier point in the piece.

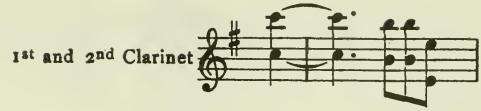
The object here then has been to apply those instruments which Beethoven had at his disposal to the working out of his intention, with all the advantages which a more advanced technique has given us, but in a way that Beethoven could not do it simply because of these technical difficulties. And I ask, is it better to hide the spirit of the composer behind dead letters, or to unveil it freely for the comprehension of the hearer?

First "Fanfare":

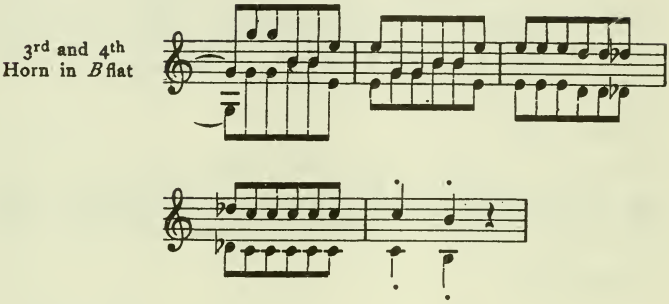
Bars 5 and 6.



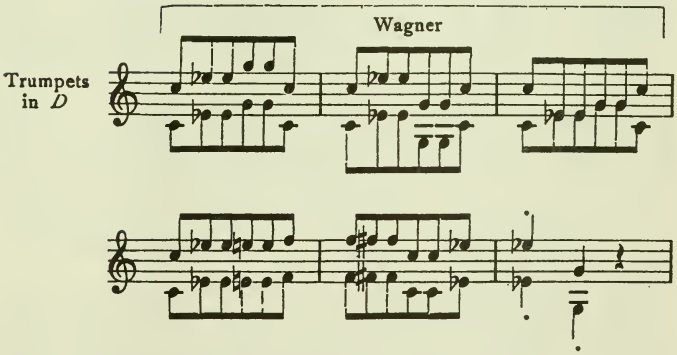
Bar 1.



Bars 3—7.

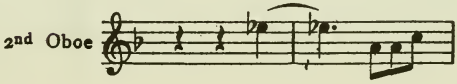


Bars 2—7.



Second "Fanfare" (reckoned from the 6th bar of page 175):

Bar 2.



Bar 2.

2nd Clarinet

Bars 6—9.

1st and 2nd Horn in *D*

Bars 6—9.

3rd and 4th Horn in *B* flat

Bars 3—6.

Trumpets in *D* (Wagner)

à 2 à 2

The wood-wind is of course doubled in both passages. One contra-bassoon is enough. The doubling comes to an end at the *allegro ma non troppo* on page 176.

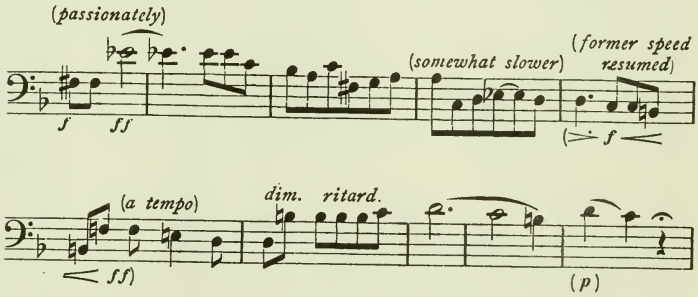
The metronome-mark 𝅗𝅥. = 96 is too fast for the bass-recitative, although not for the "Fanfares". Whereas the best time for these latter will be the quickest which is compatible with a continuous *fortissimo*, the two first recitatives must be played with great energy, with no false pathos and in *quick* time, but must come in rather more moderately than the "Fanfares". I therefore adopt the metronome-mark ♩ = 168.

The expression of this recitative must be felt; it cannot be explained. I have given up any attempt at a notation and procured the mode of execution I desired partly by singing it through myself, partly by transmitting my will to the players. I will therefore confine myself here to a few hints for the execution.

The two first recitatives (pages 174—176) should be in strict time without any retardation.

At the entry of the *allegro ma non troppo* the time of the beginning of the first movement, perhaps ♩ = 76. Softest *pianissimo.*

In the third recitative (page 177) I think a conflict begins between the fearful impetuosity of the beginning and more irresolute, hesitating emotions. I will try to give my impressions.

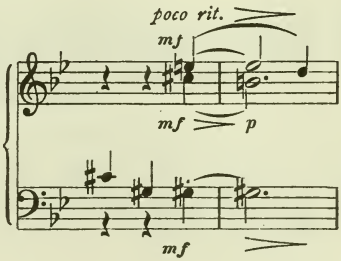


The notes of the Scherzo (*Vivace*, page 178) are merely touched in passing. The time must be correspondingly quick, and a general *p* must be observed.

Wagner has indicated very beautifully the meaning of the *F C* which follows in the basses, by writing underneath the two words "Nicht doch!" — No more retrospect, no more deceitful memories! — Forward, with a heart for any fate! — The pause before Tempo I. should be quite short. The noble, manly resolution of this recitative justifies a somewhat

more restful, although still animated time. I should say about ♩ = 144. The conductor must decide whether the *diminuendo* at the end should be combined with a slight *ritardando.* Some notes of the Adagio are softly sounded. As it is only a short reminder which brings the charm once again before our souls, I should recommend that the time be slightly quicker here than at the beginning of the third movement.

For the following *allegro* I think ♩ = 126 gives the right time. We turn aside, seeking a fresh path, as it were. Is there to be another battle? — An increase of speed at the *crescendo* and a hasty but very energetic execution of the notes marked *ff* produces a splendid effect. The horns come in more peacefully. With a view to the melodic and not merely modulatory meaning of the second oboe-part, I have ventured on the following mode of execution.



It is better to let the first horn come in alone on the *D* and not bring in the second until the next bar.

Guided by the improvising character of this whole part I did not give the first appearance of the joy-melody in full time. Without pausing after the preceding *ritenuto* I began the *allegro assai* on page 180 somewhat more slowly and made no increase in speed until the third and fourth bars; then I led up to the *f* which follows by means of a spirited *crescendo.*

The Tempo I. *allegro* should be joyously animated (perhaps ♩ = 132). The fifth bar, the rise to the *F* sharp, should be executed with a very broad bowing, and sound like a sigh of relief. If a moderate, but decided *ritenuto* from the *G* (page 181, bar 1) onwards is justifiable, the two chords (bar 4) should not be played solemnly, as though they came after a church-recitative, but joyfully and in smart *Allegro* time.

After a very short pause the orchestra proceeds again.

I substituted 𝅗𝅥 = 72 for the 𝅗𝅥 = 80 as metronome-mark for the joy-melody. I know there are time-beating schoolmasters who conduct in comfortable crotchet-beats here, but I only mention it as a proof that there is not a piece of stupidity in the practice of any art which is not committed somewhere. All the *crescendi* (page 182, bars 3 and 11 and the following) should be only very moderately given. The whole passage bears a character of great tenderness, especially the coming in of the violins on page 185. On page 187 begins a very warm *crescendo* which lasts for eight bars, and at the *ff* all instruments (the wood-wind doubled) come in with exuberant force. The *B* flat-horns, which rest in the original, can strengthen the *D*-horns in the fourth crotchet beat of bar 5, page 190.

Sir Charles Stanford has held that from the second bar of page 183 to the last bar of page 187 the second bassoon should play with the contrabassos. His main proof is, that a copy of the work which was sent to London contained corrections made by Beethoven's hand, and in this copy was written for the second bassoon a "col Basso", which Beethoven had not scratched out. But I cannot consider this as proof positive. Beethoven may have overlooked this remark. A fact of greater importance, I think, is that, according to Dr. Kopfermann, librarian of the Royal Library at Berlin, the manuscript, which is very much erased at this point, still admits of Sir Charles Stanford's interpretation. As the communications of Sir Charles Stanford and Dr. Kopfermann only

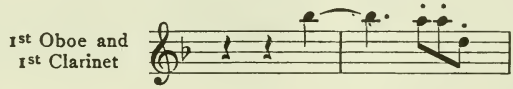
reached me when this book was already in the hands of the printers, it was too late for me to examine the manuscript in Berlin myself. My chief argument against Sir Charles Stanford is that, from an aesthetic point of view, the splendid freedom of this bassoon-solo will be spoiled, if a similar instrument takes the lower part at the same time. Possibly Beethoven originally had the intention of letting the second bassoon play *col Basso*, and then abandoned the idea, but not so clearly as might be desired. His bad manuscript would justify this supposition. In any case this question deserves careful consideration and it might be tested practically on the orchestra.

Page 191, last bar to page 193, bar 1. This passage cannot be clearly rendered without doubled wood-wind. In the whole preceding *tutti* the melody moves exclusively in natural notes, and therefore horns and trumpets play with the wood-wind. But that must cease here on account of the modulation. Horns and trumpets now play only a few harmonic notes, whereas the melody is entrusted entirely to the first wood-wind instruments and disappears as completely for the hearer as if the earth had swallowed it up. An attempt to let the brass-instruments also play the melody seemed to me too crude a makeshift, and the same objection prevented me from reinforcing the horns to any further extent. So I had each first part of the wood-wind played by three players, the second parts, on the other hand, by one only. This caused a sudden ray of light to fall into this passage of such apparent confusion. I must confess however that if no extra wood-wind is available, I know no way of rendering this passage clearly and at the same time preserving its true character. I hope that some other will discover the means, or that, still better, a time may come when the ninth symphony will no longer be performed on small orchestras at all. From bar 2 of page 193 the ordinary doubling in all parts is resumed.

Page 193, bar 3. The second trumpet takes the lower *D*.

Page 194. From here to the entry of the *presto*, the doubling ceases. It is advisable to beat crotchets at the *poco ritenente* and to continue to do so at the Tempo I also, in order to be sure of absolute precision in the tremolo-passage of the kettle-drum (last bar).

Page 195. In the *B*flat-horns and trumpets the same changes may be made as in the first "Fanfare" at the beginning of the Finale, page 174. First oboe and first clarinet begin an octave higher for the reasons mentioned above.

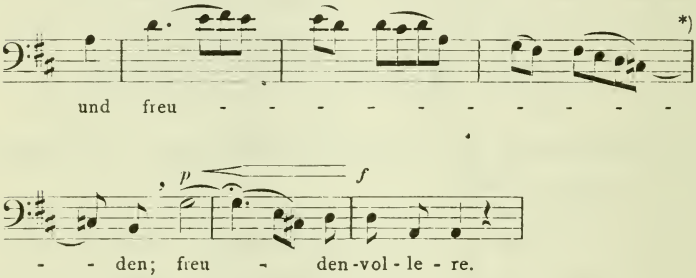


The time should be as quick as possible here. Wood-wind is of course doubled.

At this *presto* the baritone-singer and the chorus rise; the chorus remains standing till the end. Individual members should not take their seats again on account of the disturbance which this creates. As to the soloists, the tenor, alto and soprano stand up after the last words of the recitative ("freudenvollere"). Soprano, alto and bass take their seats at the beginning of the *allegro assai*, page 211, the tenor at the end of his solo, page 219. All four soloists stand up at the *allegro ma non tanto,* page 256, and remain standing to the end. This attention to details should not be considered either trivial or small-minded. Everything is of importance in the execution of a great work of art, and it will be found in the end that time has not been wasted which has been spent on removing everything which would tend in any way to destroy the artistic impression of the whole. And it is just these details, apparently so trivial and superficial, which have this disastrous effect.

Page 196. The baritone should sing his recitative as an energetic and enthusiastic summons with dramatic express-

ion, as if he wished to control a raging multitude. Wagner demanded a tone of "noble indignation" (edler Entrüstung). He should begin almost immediately after the orchestra-chords, i. e. not later than is shewn by the rests. Excellent singers have sometimes found it possible by means of diligent study to sing the last six bars of this solo, "und freudenvollere", in one breath. If this is absolutely impossible I should recommend the following division.



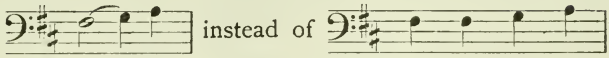
*) In this case it is better to bind the two *C*'s together.

I cannot go further without mentioning the great singer Franz Betz. He had often sung this solo in Berlin when I was conducting, and had always bemoaned the fact that he could not manage this passage in one breath. For this reason he asked me not to count on him any more for the ninth symphony. One day when he was nearly sixty years old, he came to me beaming with joy and said: "Capellmeister, I have practised it and studied it, and I can do it in one breath now. Let me sing it just once more". At the next performance he sang it once again — for the last time — in a simply wonderful manner, and did actually perform this phrase in one breath.

It would be well for all young artists to take example from the zeal which fired this excellent man.

Page 198. From the entry of the *allegro assai* the reinforcement of the wood-wind comes to an end.

There is no reason for singing



schö - ner Freu - de, schö - ner

in the baritone-solo as Wagner suggested. He does not give any reason for the change himself. Alterations are only justified if they spring from a pressing need, and not on any other ground whatsoever.

Page 207, last bar to page 210, last bar. The wood-wind is doubled. The last bar, the terrific modulation into *F* major on the word "Gott", should be sustained with the greatest force. The kettle-drum rolls *ff* for a short time and then, as though in death-shudders at the approach of the Almighty, makes a *diminuendo* to *p*, so that the *ff* of all the other instruments remains as a simple chord without the thundering of the drums. This direction of Beethoven's is often overlooked.

Page 211. ♩. = 84 seems rather slow for an *allegro assai vivace* in $^6/_8$ time. I have therefore adopted ♩. = 96. The wood-wind plays single again here. The beginning must be played with the softest sound possible and the *crescendo* which follows should be made very gradually. The auxiliary wood-wind comes in *p* at first on the third quaver in bar 9 of page 217, then helps to increase the volume of sound until the full *fortissimo* is reached in the fifth bar of page 218. There are few such splendid climaxes as this. From the entry of the *Fugato*, page 219, I took the time somewhat quicker, — about ♩. = 104. The orchestra must be warned never to slacken in strength in the least from here to the bottom of page 227. Each individual player should put forth all his energy in order to give with just as much

force as the beginning and whole course of the Fugato the *F* sharps (page 227, bars 5—13), which rear up magnificently over two octaves.

Page 218, bars 7—9. The fourth horn plays the lower *F*.

Page 219, bars 8—10. The fourth horn plays the lower *D* and *C*.

Page 221, bars 7 and 8. The fourth horn plays the lower *D*.

Page 222 last bar. The fourth horn plays the lower *F*.

Page 226, bar 8. The second horn plays the lower *D*.

Page 227, bars 2—4. The second horn plays the lower *F* and *D*.

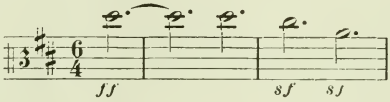
Page 227, last bar and following bars. A gradual moderation of speed may set in here. Clarinets and bassoons naturally play the small phrases which follow without reinforcement. In the two bars before the *ff* on page 229 the time may be retarded still more with a simultaneous *crescendo*. At the entry of the *ff* the incomparable tension ends in a jubilating Allegro, which in my opinion should not be quite so quickly taken as the preceding Fugato, perhaps ♩. = 96—100. The wood-wind plays doubled again. During the *piano*-passage which precedes, the chorus should pay undivided attention to the conductor, and he for his part should keep the chorus under his eye so that the long rest may not give opportunity for any distraction, and the wonderful entry may be made with unanimous strength and precision.

Page 231, bars 1 and 3 and page 232, bars 7 and 9. The second trumpet takes the lower *D*.

Pages 234 and 237. The respective metronome-marks 𝅗𝅥 = 72 and 𝅗𝅥 = 60 give a satisfactory time but it should not be allowed to drag. At the *p* in the bar before *adagio ma non troppo, ma divoto* the doubling of the wood-wind stops. Nothing can be said as to the execution of this glorious passage because words would fail to express anything. Here everything must be guided by feeling.

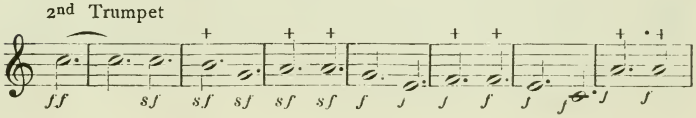
Page 239. The gradually dying *fermata* should be waved off in order to give the female alto-singers time to take breath. But the pause thus made must be quite a short one.

Page 240. Here the doubling of the wood-wind begins again. The metronome-mark 𝅗𝅥. = 84 is good. The *sempre ben marcato* shews sufficiently clearly that the time is not to be taken too quickly, but this does not prevent an increase of speed in the course of the fugue. It is difficult to understand why Beethoven not only did not strengthen the first note by means of the alto-trombone, but did not bring in this instrument until the *C* sharp both here and on page 246, where there is no auxiliary trumpet even. If a good first trombone player, sure of his high notes, can be obtained, I see no reason why the first trombone should not play

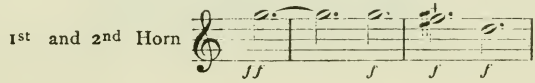


in both passages. It is quite allowable too to insert melodic notes in one or two passages both for horns and trumpets, as they are certainly only omitted because they were either very bad or altogether missing on the instruments of that time. The passages are:

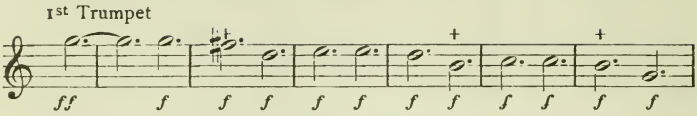
Page 240, up-beat to page 241, bar 3



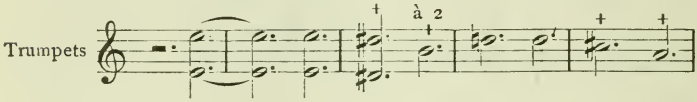
Page 241, bars 3—5



Page 244, bar 2 to page 245, bar 1



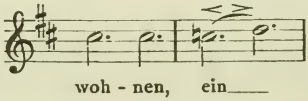
Page 248, bar 4 to page 249, bar 2



Page 251 and 252. When the high *A* of the sopranos, which lasts for 8 bars in fullest *fortissimo*, is reached, I should recommend that those singers be allowed to take breath and begin the note afresh, each when she will, only not at the end of a bar; otherwise all will be taking breath at the same points and a series of notes will arise instead of one continuous sound. I do not remember who it was that gave me this advice, but I have always followed it with advantage.

Page 252, bar 5. Doubling of the wood-wind ceases.

Page 255, bar 7. This bar contains a still unsolved riddle, namely, the clashing of the *C* sharp and the *C* on the first crotchet, while it is impossible to point out a mistake in any one of the parts. The melodic writing is clear. One might be led to think that the natural in the viola had been wrongly placed at the second note instead of the first. But the progression of the alto-voice part would go against this for it is perfectly natural, whereas

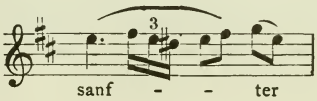


seems to me strained. Is this anticipation of the *C* in the melody one of the bold anticipations which are by no means rare in Beethoven's later works? Or are we to assume a piece of thoughtlessness on the part of the composer? I have had this passage executed as it stands, but I must confess that, in spite of all reasons to the contrary, the ear is unpleasantly struck. I therefore should not blame anyone for making the corresponding corrections in the alto voice and the violas.

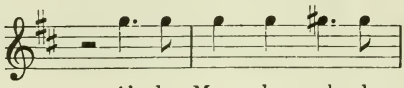
Page 255, the last four bars. The second horn takes the lower *F*.

Page 256. The metronome-mark 𝅗𝅥 = 120 gives, not an *allegro non tanto*, but a *vivace*. But it is absolutely essential here to begin at a moderate speed, so as to be able to prepare for the climax at the end. I have therefore adopted 𝅗𝅥 = 96 for the beginning; the orchestra plays in softest *pianissimo* throughout, and the soloists do not need to assure us of their joy (as they unfortunately often do) in the deep chest-note of conviction, but should begin with a soft and somewhat mistrustful note. And this manner should be maintained until the orchestra begins the *crescendo*, in which they also join.

Page 261. The time has become somewhat animated by this time, possibly to 𝅗𝅥 = 112. The *poco adagio* is then taken in such a way that a crotchet of the *adagio* corresponds to the whole of one of the preceding bars. By this means the hearer obtains an impression of restfulness but there is no dislocation of the time. The sopranos execute the turn thus



Page 263. At this second *poco adagio* the chorus does not adopt the new time but sings the octave-leap on the word "Menschen" in the previous *quick* time. The soloists, who have sung the



at an exuberant *forte*, take breath simultaneously after the last quaver and begin again *piano* on the dotted minim after the double-bar; they then perform a gentle *crescendo* up to the word "Menschen". A particularly sympathetic and well graduated accentuation should be recommended to the four artists at the words "werden Brüder".

The modification proposed by Wagner for the tenor in the following cadence meets with my approval just as little as the alteration in the baritone-solo discussed above. It is the business of the promoter of the performance to choose a tenor who can sing this difficult passage as it is written, and who has enough proficiency in the art of tone-colouring to subordinate his own part to that of the alto in the first bar of the figuration, and not to come into independent prominence until the second bar. On the other hand it is clear that the breathing must be carefully regulated, as not one of the three upper voices will be able to sing in one breath the notes placed on the syllable "sanf". It is both ugly and unartistic to pause for breath in the middle of one and the same syllable, so at the sacrifice of a tie in the alto-part, I have introduced a word-repetition, which I illustrate in the following quotation together with some details of notation which seemed to me to be necessary.

Sopr. wo dein sanf - - - - - - ter,

Alto wo dein sanf - - - - - - -

Ten. wo dein sanf - - - - - - -

Basso wo dein sanf - - - - - - -

pp poco cresc. *pp* *pp* *pp*

p sanf - - - - - ter Flügelweilt,

espr. *p* - - ter, sanf - - - ter Flügelweilt,

pp *espr.* - - - ter, sanf - - - ter, sanf - - - ter

pp - - - ter Flügelweilt. dein

poco accelerando - - - - - - *più mosso poco rit.*

pp *cresc.* *mf* *p* *pp* dein sanf - - - - - - - ter Flügel weilt.

pp *cresc.* *mf* *p* *pp* dein sanf - - - - - - - ter Flügel weilt.

pp *cresc* *mf* *p* *pp* Flügelweilt, dein sanf - ter Flü - gel weilt.

poco a poco cresc. *mf* *p* *pp* sanf - - - - - - - - - ter Flügel weilt.

*) A skilful singer will be able to take breath here at the repetition of the note in such a way that the audience will be unconscious of the fact.

The last *poco accelerando* and *più mosso*, which I have added to the notation are not inconsistent with the free character of the cadence, and permit of an execution of the whole passage unbroken by breathing. The greatest difficulty for the soprano is to avoid screaming the high *B* and give it in a gentle *mf*. The syllable "-gel" should then receive the soft musical accent which Beethoven evidently intended, although from a declamatory point of view it is quite unjustifiable.

An unequalled performer of this solo is Frau Emilie Herzog.

The accompanying instruments of the orchestra should be marked *pp* instead of *p* from the last bar of page 263 onwards. Then care should be taken to see that the clarinets and the bassoon stop simultaneously with the singers at the *fermata* on page 265. The conductor must to a certain extent breathe with the singers so that they do not stop suddenly and arbitrarily whilst the orchestral instruments are still holding on the note. Then after a quite short pause the *poco allegro stringendo* begins with the softest sound.

Page 266. The wood-wind comes in doubled at the *prestissimo*. It is an advantage to have two piccolos here also. It would be impossible to adhere to the time indicated by the metronome-mark in this passage of boundless enthusiasm. The performers must be guided by the intense feeling of the conductor and by the necessity of giving each word clearly, even when the time is at its quickest. Enormous power, but no unrestrained noise! — This should be the object kept in view by all the performers.

Page 269, bars 3 and 4. Second and fourth horn take the lower *F*. So also on page 272, bar 3.

Page 273. The *maestoso* should be conducted in quaver-beats in such a manner that each quaver corresponds in value to the whole of one of the preceding bars. ♪ = 60 might well be a good metronome-mark, but certainly ♩ = 60 is impossible.

The *fortissimo* should be sustained at full force and the *piano* comes in suddenly at the word "Elisium". This is very important and at the same time very difficult. Repeated practise is absolutely necessary, especially for the chorus, however excellent it may be.

The stringed-instruments play the following demi-semiquavers stroke for stroke in an ever-increasing *crescendo*.

In the last $^3/_4$ bar there is still a strong crescendo in chorus and orchestra. The chorus sings the last word "-funken" shortly and sharply, and the magnificent orchestral *tutti* closes this stupendous work with one last shout of joy.

BOUND BY
HNM